SUPER FACADES

twelve oversized supergraphic walls, in conversation, walking around Central Park

OVERALL LENGTH OF FACADE F-02 · 212.0 M · DRAWN AT 1:400

THE ARGUMENT

Grief turned inside out and made public and architectural: radical joy.

A super facade is a wall that has given up on being the front of anything. It is a public room turned to the outside, painted so loudly that the city cannot pretend not to hear it.

· TWELVE WALLS · ONE PARK · NO BLACK ANYWHERE

THE PREMISE

The facades are not sited. They are walking. Each one moves around Central Park at the speed of an ordinary conversation, stopping where another facade has something to say to it.

· TRAVEL 90 M / HOUR · STOPS 6 TO 40 HOURS

THE RULE

No black. No dark colour. The darkest tone permitted on any plate in this atlas is a warm taupe, and it is reserved for line-work and lettering.

· DARKEST PERMITTED TONE 6B5B44

FIELDS

- PRIMARY FIELD
- SECONDARY FIELD
- RELIEF FIELD
- VOICE / SPEECH
- STRUCTURE
- WATER

F4372A FB5334 FF7F52 FF9E74 FFD115 FFB800 FFEFA8 FFFFFF 79C043 A8D45B

CDE6A4 63C7C0 BFE3EA E0A857 C98F45 FFFCF0 E7E1CD CFC6AF 8E8067 6B5B44

SURJAN SUPER SCHOOL

HYPOSTYLE PRESS · MMXXVI · FIRST EDITION · PLATES 01–24

VOLUME ONE

SURJAN, WITH THE AID OF CLAUDE

WHY A FACADE WOULD WALK

on supergraphics, scale, and the public voice

THE FLAT LOUD WALL

A supergraphic is paint used as construction. It does not decorate a surface; it reassigns it. A stripe wide enough stops being a stripe and becomes a wall. A disc large enough stops being a dot and becomes a room. Everything in this atlas follows from that single inflation.

THE FIELD IS THE STRUCTURE

THE FRONT WITH NOTHING BEHIND IT

These walls have no building attached. They are all front, and the front is inhabited: gates you walk through, benches inside the thickness, ladders up the face, a room in every lobe. A facade with no interior becomes an interior.

WALL THICKNESS 2.4 TO 6.0 M

CONVERSATION AS PLANNING

The twelve facades relocate because of each other. A facade that has been answered moves on. A facade that has not been answered waits. The resulting plan of the park changes weekly and is never drawn twice the same way.

TWELVE VOICES · SIXTY-SIX POSSIBLE PAIRS

JOY AS A PUBLIC OBLIGATION

Bright colour in a park is usually treated as an intrusion on the picturesque. Here it is the civic act: grief turned inside out, made public, made architectural, and made large enough that nobody can be excluded from seeing it.

RADICAL JOY

ONE FACADE, THREE HOURS APART — POSITION 1, 2, 3

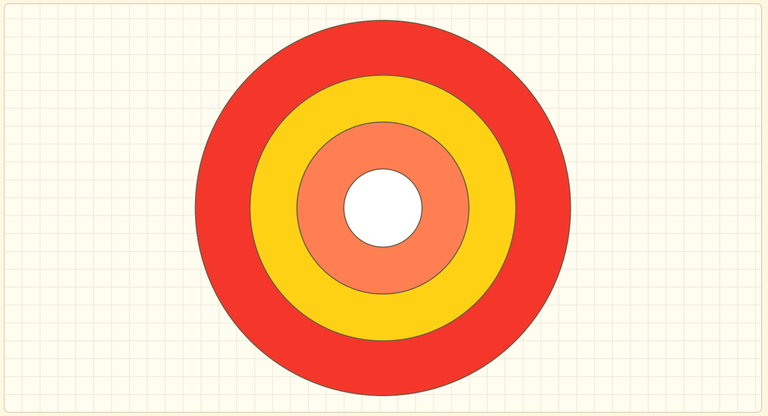
90.0 M / HOUR

SUPERGRAPHICS, THE FIRST GENERATION

six precedents in which paint is made to do the work of building

1923 EL LISSITZKY

PROUN ROOM, BERLIN



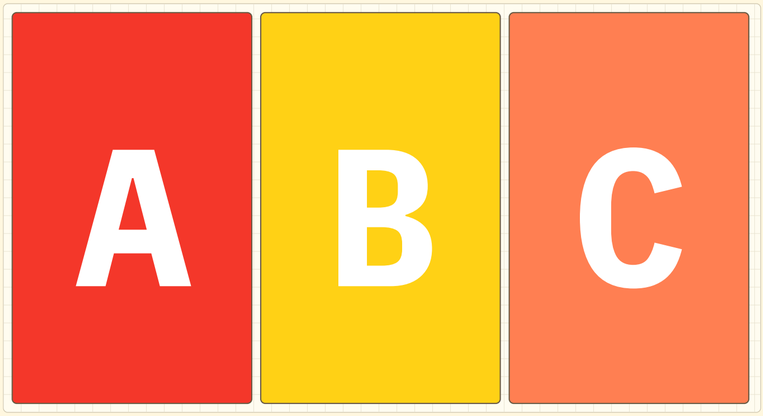
Painted and relief geometry wraps a whole room so that the surfaces stop being surfaces and start being a single spatial event. The wall is demoted to a support for a field.

THE MOVE · DISC

REPEATED IN THIS ATLAS AT 1:400

1926 BAUHAUS WALL-PAINTING

DESSAU, WALL AS FIELD



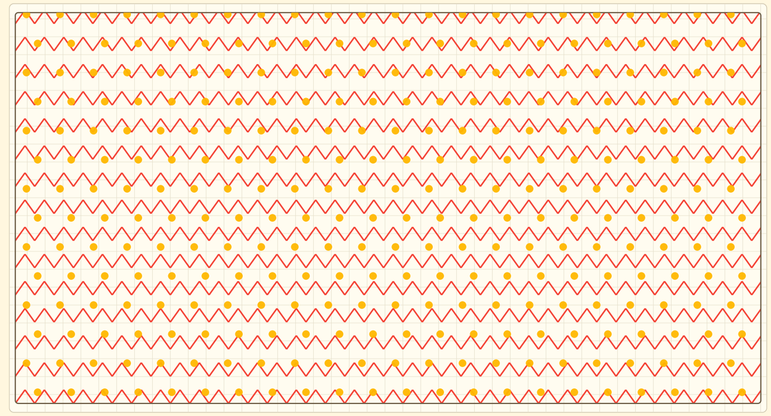
Colour applied architecturally rather than decoratively: a stair, a soffit, a jamb identified by hue alone. Wayfinding becomes the reason a wall is red.

THE MOVE · LETTER

REPEATED IN THIS ATLAS AT 1:200

1960 ALEXANDER GIRARD

LA FONDA DEL SOL, NEW YORK



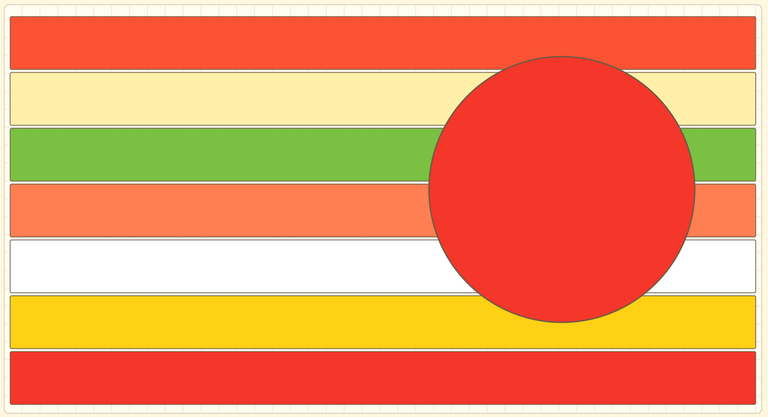
Pattern at every scale at once — sign, textile, plate, wall. Girard shows that a single graphic family can hold an entire public interior together.

THE MOVE · TEXTILE

REPEATED IN THIS ATLAS AT 1:100

1966 BARBARA STAUFFACHER SOLOMON

SEA RANCH ATHLETIC CLUB I



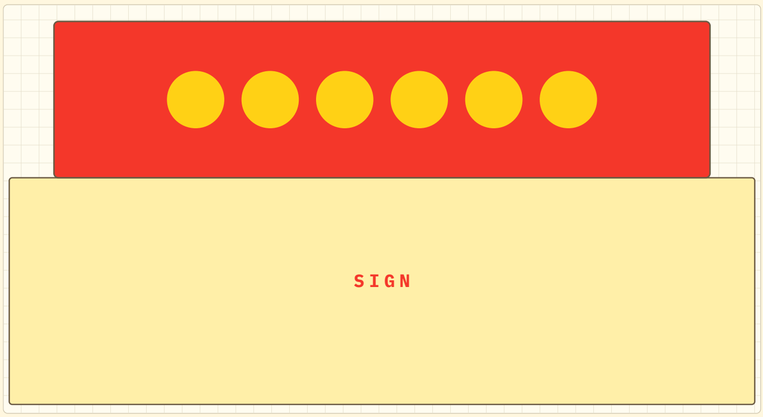
The founding case: Basel-trained geometry blown up to the size of the room, painted directly on rough construction. Cheap building, expensive-looking space.

THE MOVE · STRIPE

REPEATED IN THIS ATLAS AT 1:400

1967 VENTURI & SCOTT BROWN

THE FACADE AS SIGN



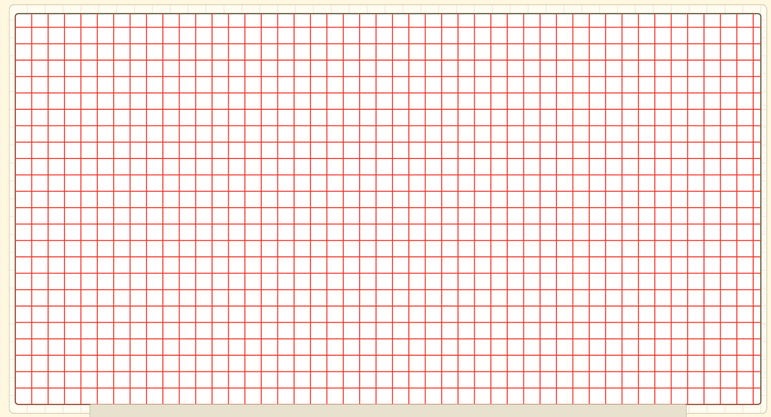
The decorated shed: an ordinary volume behind an extraordinary front. This atlas keeps the front and throws the shed away.

THE MOVE · SHED

REPEATED IN THIS ATLAS AT 1:200

1968 DEBORAH SUSSMAN

COLOUR AS CIVIC SYSTEM



Sussman's programmes prove a city can be re-described by a palette, temporarily, with paint and panel and no demolition at all.

THE MOVE · GRID

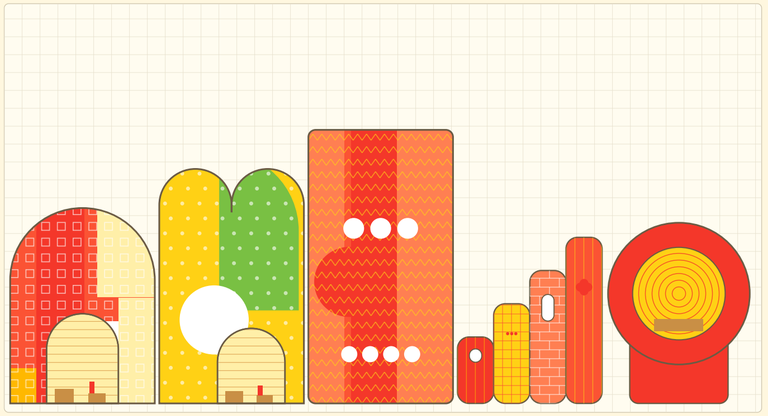
REPEATED IN THIS ATLAS AT 1:100

PRECEDENT IS READ HERE AS INSTRUCTION, NOT HOMAGE — EACH ENTRY IS A MOVE THIS ATLAS REPEATS AT A LARGER SIZE

SUPERGRAPHICS, THE SECOND GENERATION

six precedents in which the loud wall gets up and moves

1947 ALDO VAN EYCK — AMSTERDAM PLAYGROUNDS

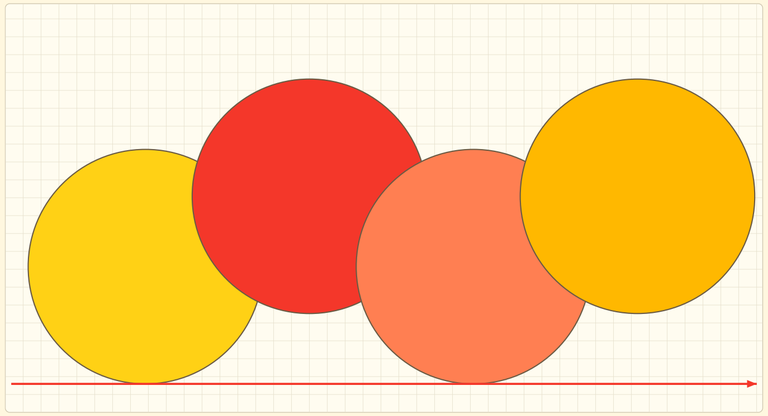


Hundreds of small bright interventions in leftover urban ground, each one a room made of almost nothing. Precedent for the park as a field of episodes.

THE MOVE · PLAY

REPEATED IN THIS ATLAS AT 1:400

1968 ARCHIGRAM — INSTANT CITY

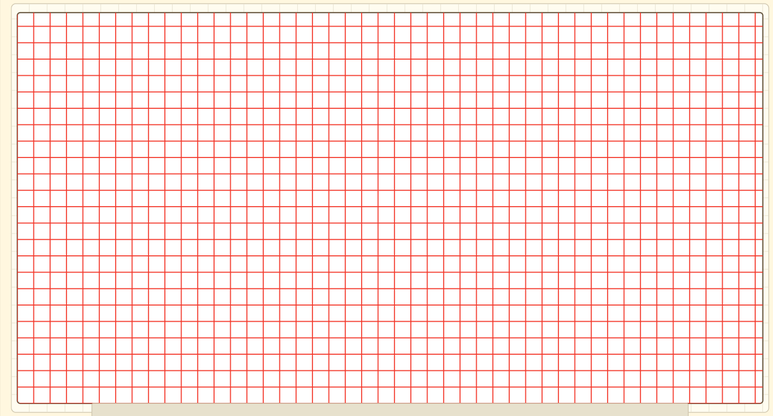


Culture delivered by air: inflatables, screens and graphics dropped into a town for a week, then removed. The event is the architecture.

THE MOVE · INFLATE

REPEATED IN THIS ATLAS AT 1:200

1969 SUPERSTUDIO — CONTINUOUS MONUMENT

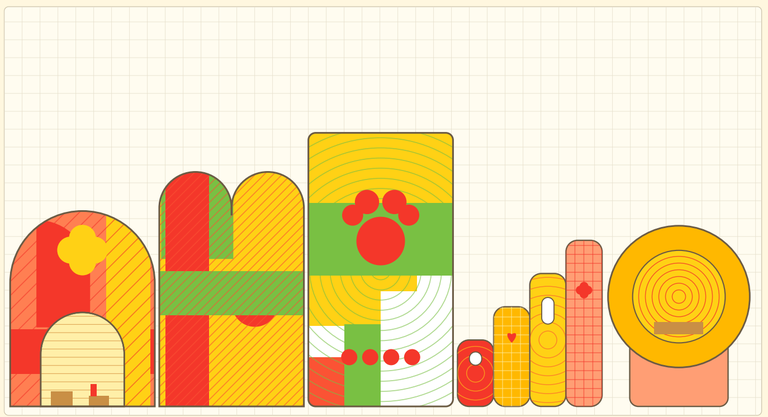


A single gridded object laid over the world at an impossible scale. This atlas borrows the overscale and refuses the monochrome.

THE MOVE · GRID

REPEATED IN THIS ATLAS AT 1:100

1968 GROUP LUDIC — PLAY STRUCTURES, FRANCE

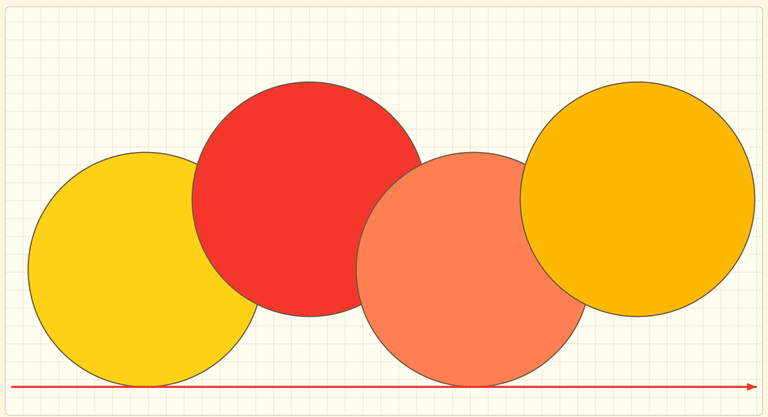


Bright volumetric play built for housing estates: cylinders, tubes, discs. The direct ancestor of the tube, drum and lobe modules in this atlas.

THE MOVE · PLAY

REPEATED IN THIS ATLAS AT 1:400

1971 ANT FARM — INFLATOCOOKBOOK

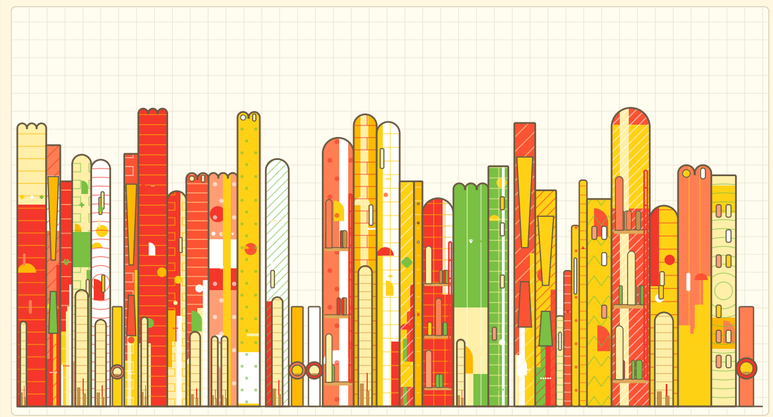


Publication as construction: instructions anyone can follow to make a large soft public room. Precedent for this atlas as a buildable document.

THE MOVE · INFLATE

REPEATED IN THIS ATLAS AT 1:200

1978 CHARLES MOORE — PIAZZA D'ITALIA, NEW ORLEANS



A civic room made of coloured fragments arranged for delight, unapologetically theatrical. Proof that public joy can be planned.

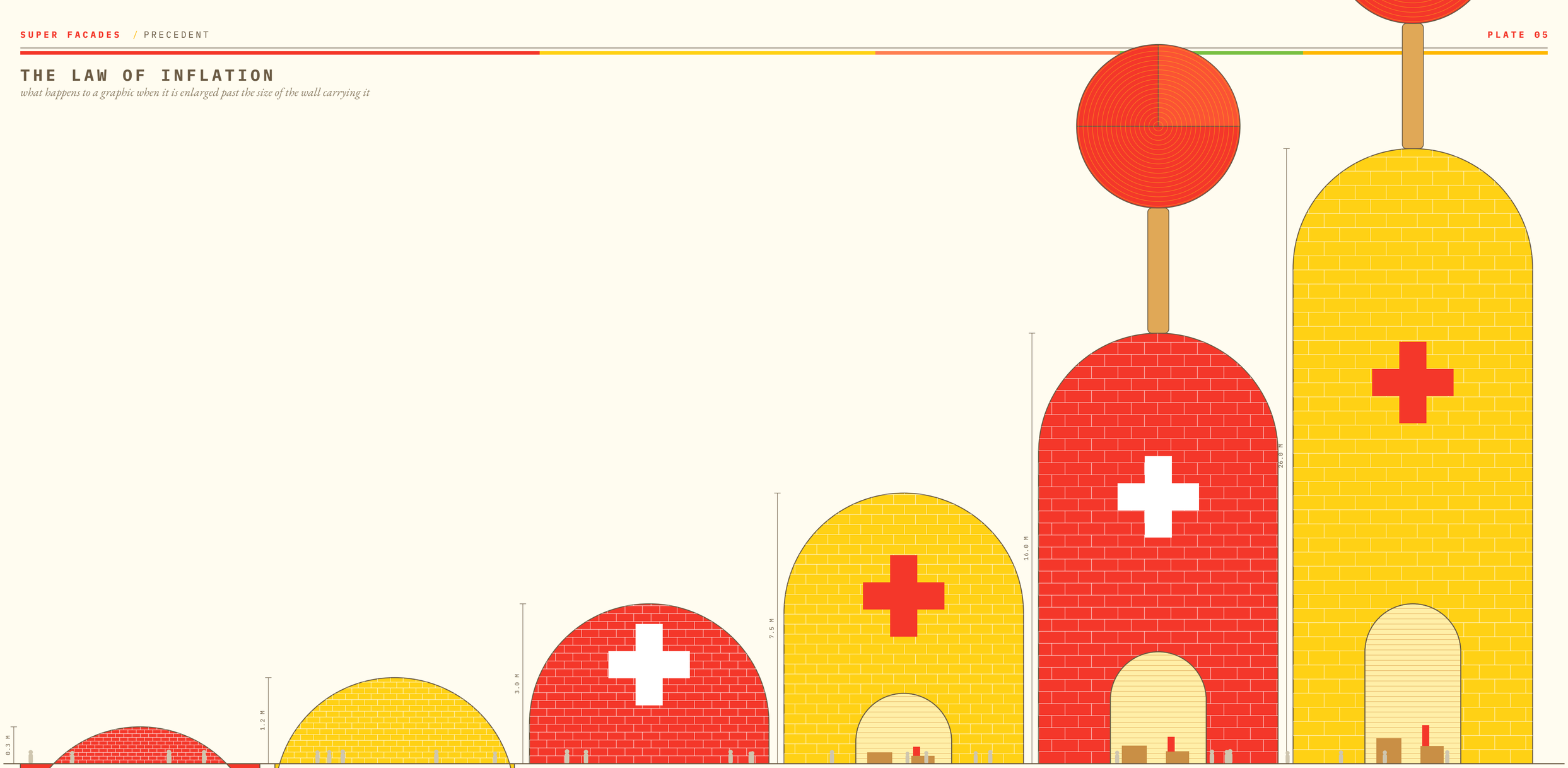
THE MOVE · WALK

REPEATED IN THIS ATLAS AT 1:100

PRECEDENT IS READ HERE AS INSTRUCTION, NOT HOMAGE — EACH ENTRY IS A MOVE THIS ATLAS REPEATS AT A LARGER SIZE

THE LAW OF INFLATION

what happens to a graphic when it is enlarged past the size of the wall carrying it



THE LAW

A supergraphic obeys one law: at every doubling of size it must be given something new to do. A stripe becomes a band, a band becomes a floor, a floor becomes a street. A disc becomes a window, a window becomes a door, a door becomes a room you can hold a meeting in.

· FAILURE MODE: A GRAPHIC ENLARGED WITHOUT NEW WORK BECOMES WALLPAPER

CONSEQUENCE FOR THE PARK

Enlarged to the size of Central Park's clearings, the graphic acquires programme: shade, seating, storage, a stage, a kitchen, a lost-child desk, a place to cry in public. The atlas therefore draws the graphic as a plan.

· EVERY FIELD IN THIS ATLAS IS OCCUPIABLE

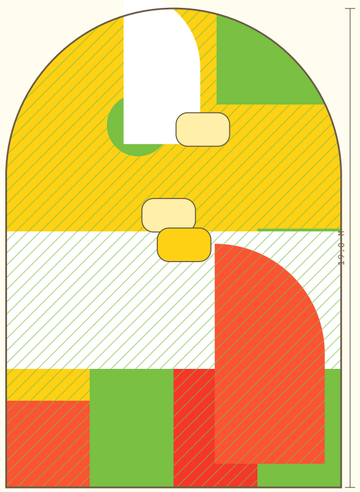
WHAT A COLOUR MEANS HERE

- LOUD FIELD / VOICE
- WARM FIELD / WELCOME
- SILENCE INSIDE A FIELD
- RELIEF / REST
- INTERIOR LIGHT
- STRUCTURE AND FLOOR

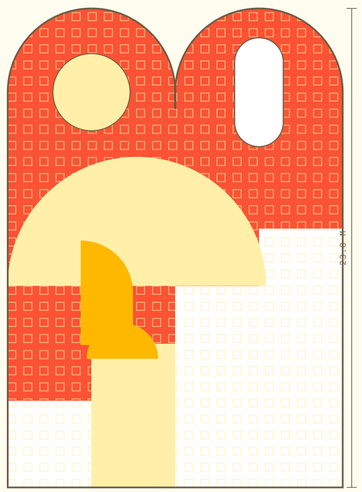
STEP	SIZE	READING	NEW WORK
1	0.3 M	MARK	NONE
2	1.2 M	PATTERN	TEXTURE
3	3.0 M	PANEL	JOINT + FIXING
4	7.5 M	WALL	OPENING
5	16.0 M	ROOM	FLOOR + STAIR
6	26.0 M	BUILDING	CROWN + WHEELS

THE KIT OF SILHOUETTES

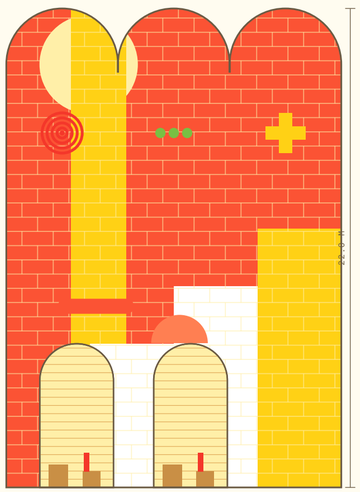
the eleven outlines from which every super facade in this atlas is assembled



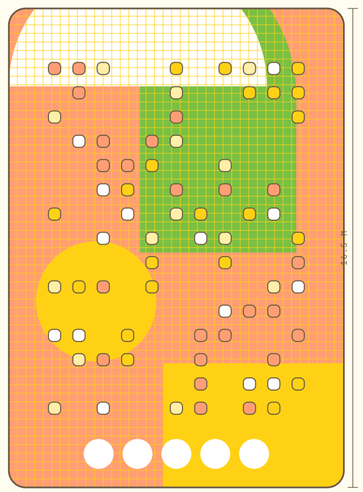
01 ARCH — the walk-through



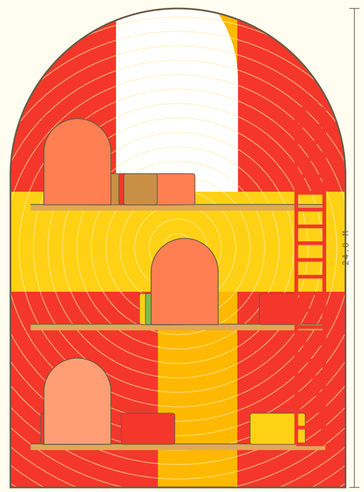
02 LOBE — the double head



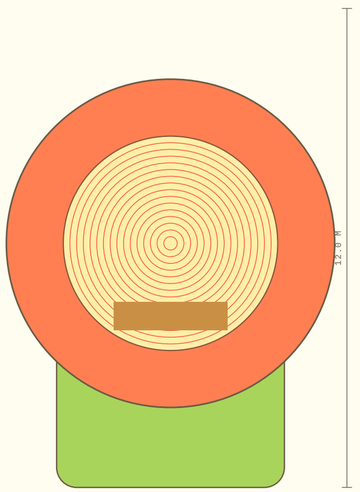
03 TRILOBE — the chorus



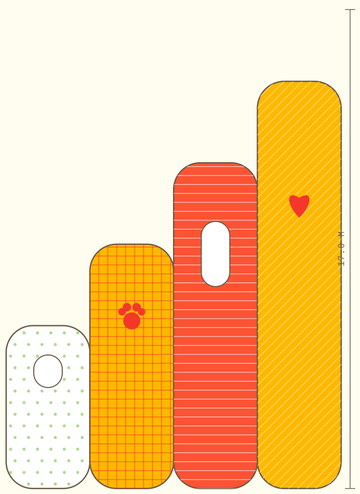
04 BOX — the window field



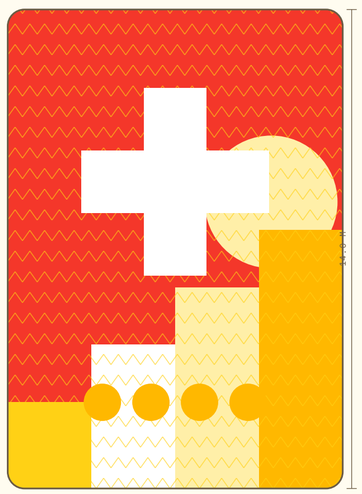
05 SECTION — the cut-away



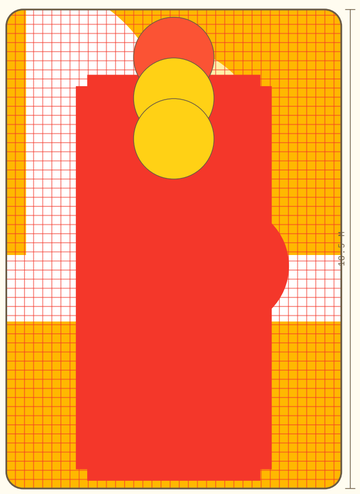
06 TUBE — the mouth



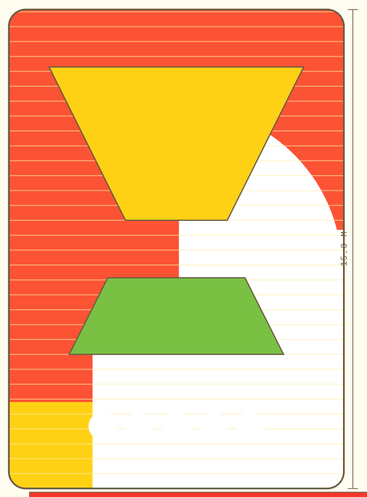
07 STEP — the stair of fields



08 GLYPH — the sign block



09 LADDER — the climb



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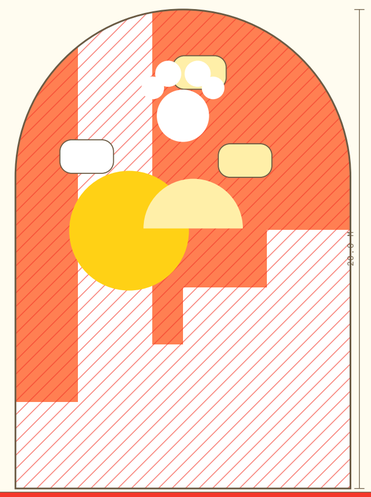


HOW A FACADE IS SPELLED

A facade is written as a string of these silhouettes, left to right, like a word. F-02 is ARCH·LOBE·SECTION·LADDER·TRILOBE·TUBE·ARCH·STEP. Changing the order changes the building; changing the palette changes the voice.

· MINIMUM 8 MODULES · MAXIMUM 12 · NO MODULE TWICE IN SEQUENCE

WHAT EACH SILHOUETTE OWES THE PUBLIC

Every module must give away one thing: a seat, a shade, a shelf, a step, a drink, a view, a hiding place, or a loud noise. A module that gives nothing away is struck from the sequence at review.

· ELEVEN SILHOUETTES · ELEVEN OBLIGATIONS

MOD	SILHOUETTE	GIFT TO THE PUBLIC	OCCUPANCY
01	ARCH	PASSAGE + SHADE	40
02	LOBE	TWO SMALL ROOMS	12
03	TRILOBE	A CHORUS OF THREE	18
04	BOX	SHELVES + WINDOWS	24
05	SECTION	THREE FLOORS, OPEN	60
06	TUBE	A MOUTH TO SPEAK INTO	6
07	STEP	SEATING	48
08	GLYPH	A SIGN YOU CAN LEAN ON	8
09	LADDER	HEIGHT	4
10	HOPPER	RAIN COVER	16
11	ARCH-2	A PAIR OF DOORS	40

THE PALETTE AND THE LAW OF NO BLACK

every colour permitted in this atlas, with its duty

RED FIELD
#F4372A

RED2 FIELD
#FB5334

CORAL FIELD
#FF7F52

SALMON FIELD
#FF9E74

YELLOW FIELD
#FFD115

YELLOW2 FIELD
#FFB800

CREAM LIGHT
#FFEFA8

WHITE VOICE
#FFFFFF

GREEN RELIEF
#79C043

GREEN2 RELIEF
#A8D45B

MINT GROUND
#CDE6A4

TEAL WATER
#63C7C0

SKY WATER
#BFE3EA

WOOD STRUCT
#E0A857

WOOD2 STRUCT
#C98F45

PAPER PAPER
#FFFCF0

GREY2 CITY
#E7E1CD

GREY CITY
#CFC6AF

INK2 LINE
#8E8067

INK LINE
#6B5B44

THE REFUSAL, DRAWN

PERMITTED RANGE — LIGHTEST #FFFCF0 TO DARKEST #6B5B44, LINE-WORK ONLY

#000000 — REFUSED

THE ONLY THREE NEUTRALS IN THE ATLAS

#CFC6AF #8E8067 #6B5B44

THE LAW OF NO BLACK

Black is refused on every plate, in every field, in every line, and in every letter. Shadow is drawn as a warmer field, not a darker one. Depth is achieved by hue and by pattern density, never by dimming.

- DARKEST PERMITTED TONE #6B5B44 — WARM TAUPE — LINE-WORK ONLY
- NO GREY DARKER THAN #CFC6AF · NO NEUTRAL COOLER THAN #E7E1CD

HOW SHADOW IS DRAWN

A shadow in this atlas is the same field at a higher pattern density, or the same hue shifted toward coral. Nothing in the park is ever darkened. The result is a drawing with no night in it, which is the point.

- SHADOW = +40% PATTERN DENSITY, SAME HUE

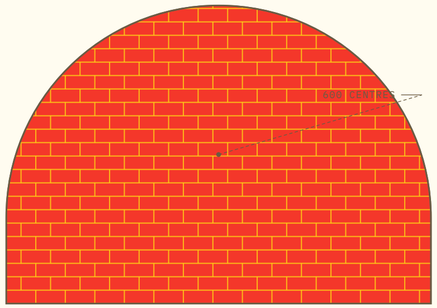
SHADOW SCALE

SHADOW, LOW
SHADOW, MEDIUM
SHADOW, DEEP
UNSHADOWED FIELD

RANK	HUE	USE	MAX AREA
1	RED F4372A	PRIMARY VOICE	38%
2	YELLOW FFD115	WELCOME	26%
3	CORAL FF7F52	TRANSITION	14%
4	WHITE FFFFFF	SILENCE	10%
5	GREEN 79C043	RELIEF	8%
6	WOOD E0A857	STRUCTURE	4%

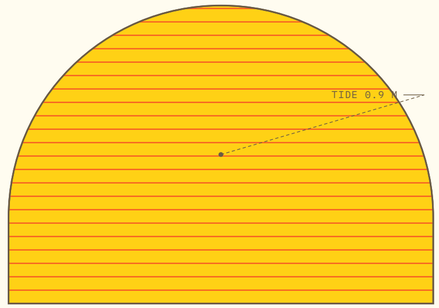
THE NINE TEXTURES

pattern is how a bright field acquires depth without going dark



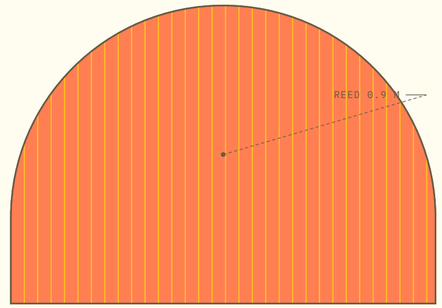
BRICK — the borrowed city

MODULE 01 · BASE RED · PITCH 9.0 MM AT 1:100 = 0.90 M



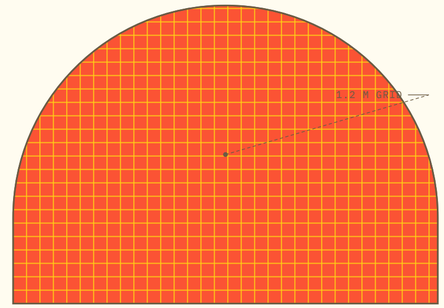
HORIZONTAL — the tide line

MODULE 02 · BASE YELLOW · PITCH 9.0 MM AT 1:100 = 0.90 M



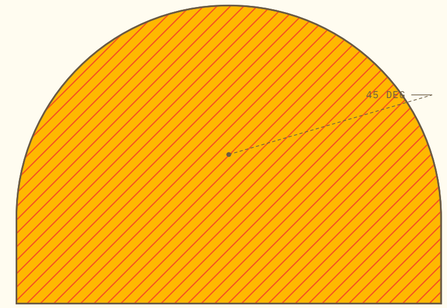
VERTICAL — the reed field

MODULE 03 · BASE CORAL · PITCH 9.0 MM AT 1:100 = 0.90 M



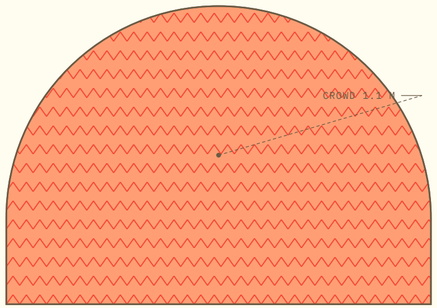
GRID — the ledger

MODULE 04 · BASE RED2 · PITCH 9.0 MM AT 1:100 = 0.90 M



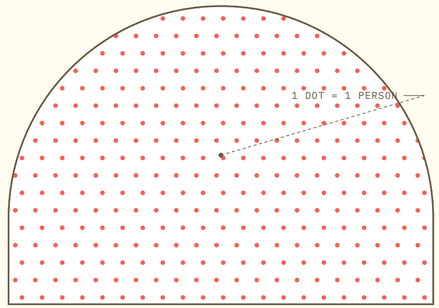
DIAGONAL — the wind

MODULE 05 · BASE YELLOW2 · PITCH 9.0 MM AT 1:100 = 0.90 M



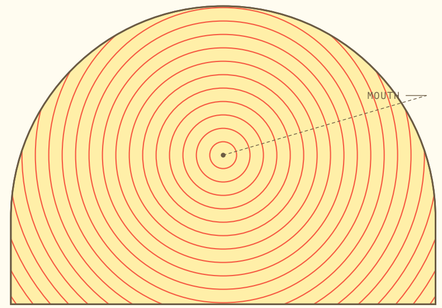
CHEVRON — the crowd

MODULE 06 · BASE SALMON · PITCH 9.0 MM AT 1:100 = 0.90 M



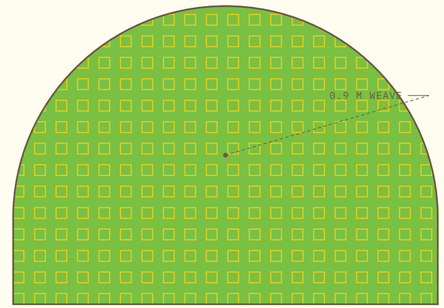
DOT — the audience

MODULE 07 · BASE WHITE · PITCH 9.0 MM AT 1:100 = 0.90 M



CONCENTRIC — the mouth

MODULE 08 · BASE CREAM · PITCH 9.0 MM AT 1:100 = 0.90 M



WEAVE — the basket

MODULE 09 · BASE GREEN · PITCH 9.0 MM AT 1:100 = 0.90 M

WHY TEXTURE AND NOT SHADE

The no-black law removes the ordinary means of describing depth. Pattern replaces it. A field reads as further away when its texture is denser, and as nearer when its texture opens up. Read across a facade, the textures do the work that shadow does in a conventional elevation — but the drawing stays loud.

· NINE TEXTURES · ONE PITCH FAMILY · 0.9 M BASE MODULE

THE BORROWED CITY

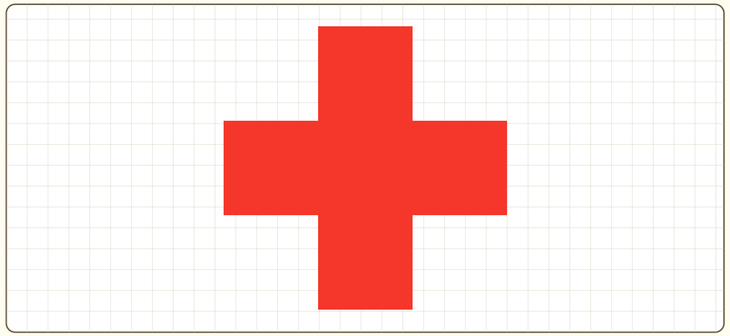
The brick texture is the only quotation in the atlas. It is taken from the brownstone rows around the park and applied at four times its real coursing, so that a facade standing on Fifth Avenue reads as an enormous fragment of the street it interrupts.

· BRICK COURSING x4 · SEE PLATE 15

TEXTURE	READS AS	DENSITY
BRICK	MASS	HIGH
HORIZONTAL	DISTANCE	MEDIUM
VERTICAL	HEIGHT	MEDIUM
GRID	MEASURE	HIGH
DIAGONAL	MOTION	LOW
CHEVRON	CROWD	MEDIUM
DOT	OCCUPANCY	LOW
CONCENTRIC	SOUND	LOW
WEAVE	STRUCTURE	HIGH

THE SIX GLYPHS

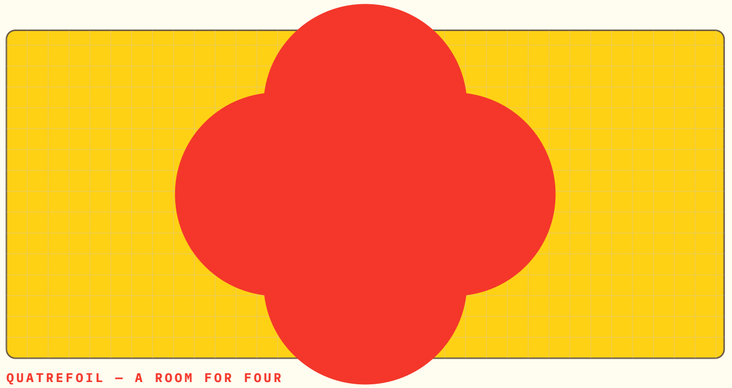
the signs painted on the fields, and what each one promises



CROSS — HELP IS HERE

First-aid, water, a chair, and an adult who will listen. Every facade carries one.

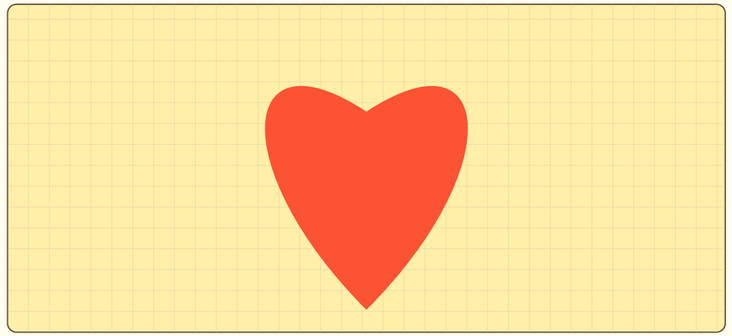
4.8 M



QUATREFOIL — A ROOM FOR FOUR

The smallest public room in the atlas: four seats, one shade, no door.

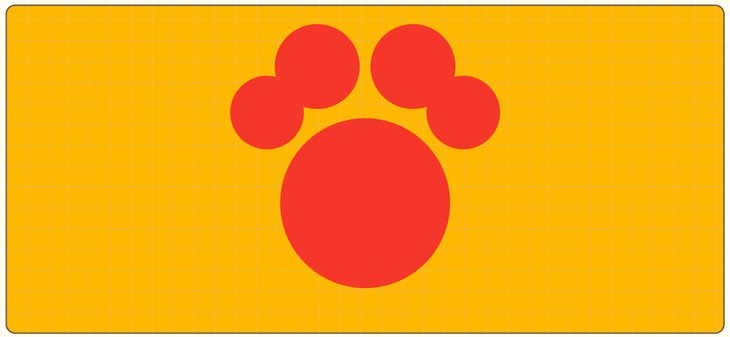
5.2 M



HEART — GRIEF, MADE PUBLIC

Painted only on the field facing the park's interior. It marks the facade's own loss.

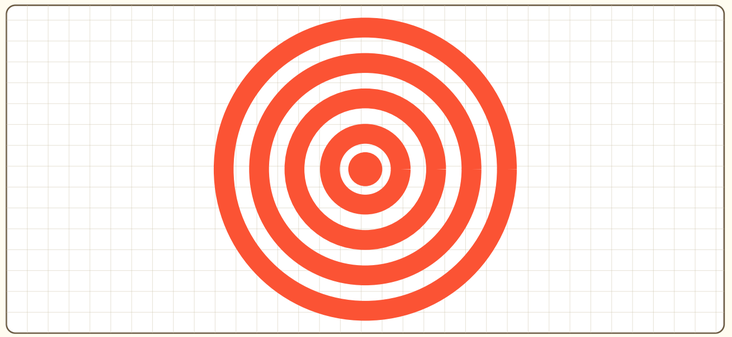
6.0 M



PAW — ANIMALS WELCOME

A trough, a shaded floor, and a low gate. Dogs and birds are counted in occupancy.

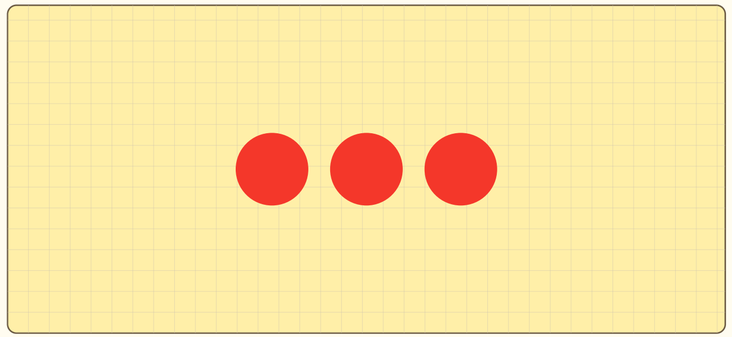
3.6 M



TARGET — SPEAK HERE

The mouth of the tube module. Aimed at another facade, never at a building.

4.2 M



DOTS — COUNT OF THOSE INSIDE

One dot per twelve occupants. Repainted daily by whoever is inside.

7.5 M

ONE GLYPH, SIX SIZES — THE CROSS FROM 0.6 M TO 9.0 M

GLYPHS ARE PROMISES, NOT DECORATION

A glyph may only be painted once the thing it promises exists behind it. The cross requires the chair and the adult. The paw requires the trough. The heart requires that someone has actually grieved here and said so out loud. Painting a glyph you cannot honour is the single offence in this atlas.

· ONE CROSS PER FACADE, MANDATORY · ONE HEART PER FACADE, MANDATORY

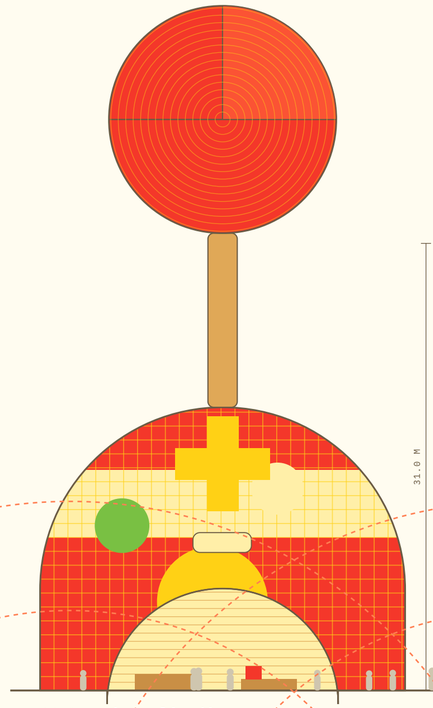
REPAINTING

Glyphs are repainted by hand, by the public, in the same six colours. The atlas specifies the promise and the colour; it does not specify the brushwork. Facades get shabbier and louder in the same motion, which is the intended ageing.

· REPAINT CYCLE: WHEN IT LOOKS WRONG TO SOMEONE WHO USES IT

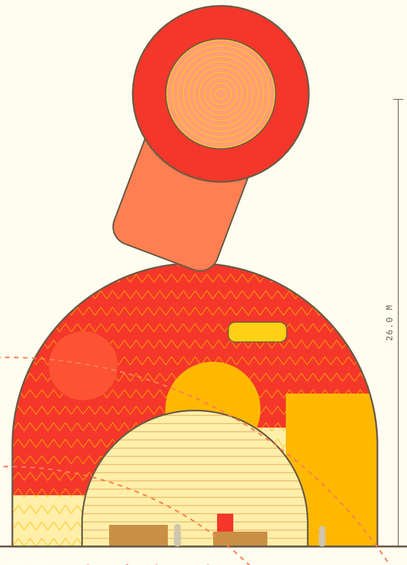
THE FIVE CROWNS

what sits on top, and how far the voice carries



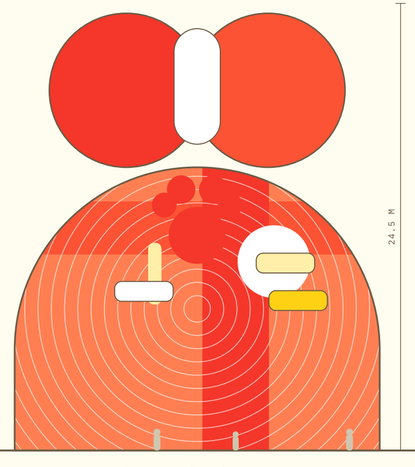
DRUM — the split disc

A disc quartered by two blades. Reads as a sun from the Great Lawn and as a plan of the room below from the air.



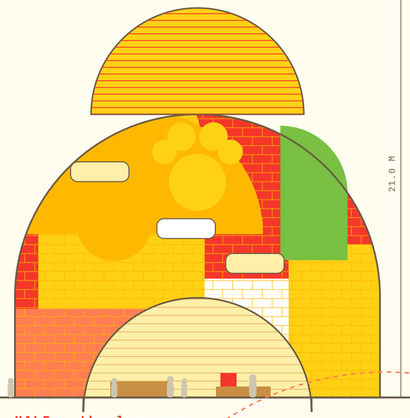
TUBE — the aimed mouth

A cylinder tilted between six and twenty-two degrees, always aimed at another facade. Carries a voice 400 m.



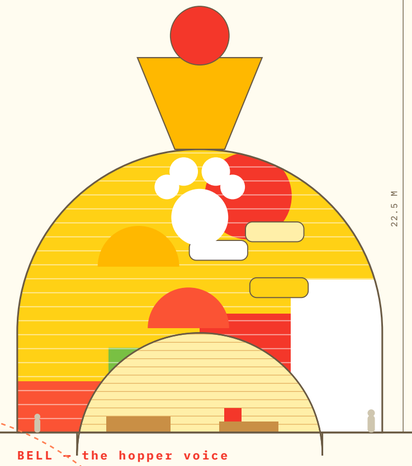
LOBEPAIR — the two heads

Two full discs and one white oval between them: the facade listening with both ears at once.



HALF — the low sun

A half disc laid flat on the parapet, striped. The cheapest crown, used on the quietest facades.



BELL — the hopper voice

An inverted hopper with a red bead. Rings on the hour, badly, on purpose.

HOW FAR A CROWN CARRIES

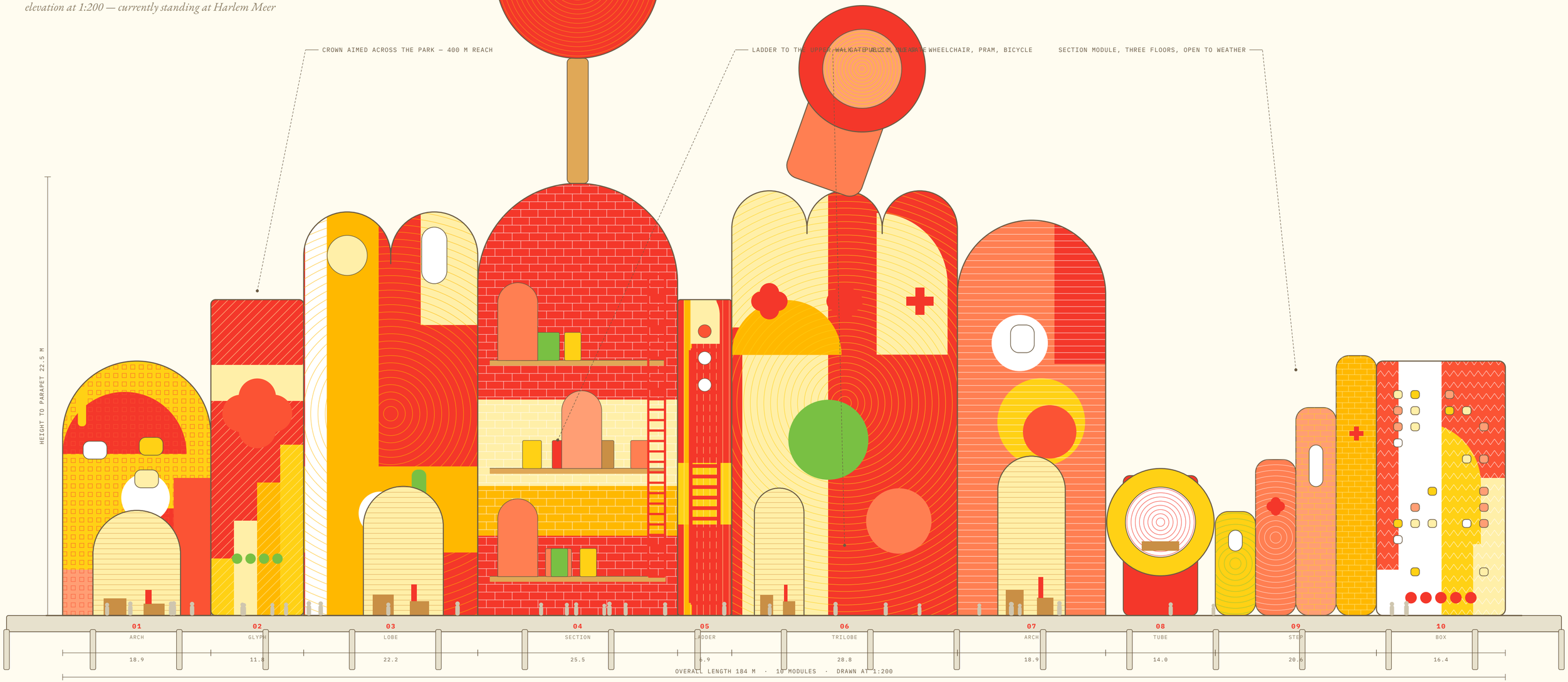
THE CROWN IS THE VOICE

A facade's crown is the only part of it that another facade can see from across the park. Conversation is therefore conducted crown to crown, over the trees, above the height of any pedestrian. What happens at ground level is a different, quieter conversation, and it belongs to the public rather than to the facades.

· CROWNS ALIGN WITHIN 9 DEGREES BEFORE A CONVERSATION IS COUNTED AS OPEN

F-01 THE PIER SPEAKER

elevation at 1:200 — currently standing at Harlem Meer


CROWN AIMED ACROSS THE PARK — 400 M REACH
LADDER TO THE UPPER WALKWAY
GATEWAY, WIDE ENOUGH FOR A WHEELCHAIR, PRAM, BICYCLE
SECTION MODULE, THREE FLOORS, OPEN TO WEATHER
HEIGHT TO PARAPET 22.5 M
01 ARCH 18.9
02 GLYPH 11.8
03 LOBE 22.2
04 SECTION 25.5
05 LADDER 6.9
06 TRILOBE 28.8
07 ARCH 18.9
08 TUBE 14.0
09 STEP 20.6
10 BOX 16.4
OVERALL LENGTH 184 M · 10 MODULES · DRAWN AT 1:200

F-01 — WHAT IT IS

The Pier Speaker is 184 M long and 22.5 M to the parapet. It stands on 62 screw jacks and walks on 24 rubber-tyred bogies at 90 m an hour. Its crown is a drum.

· CURRENTLY AT HARLEM MEER · LAST MOVED 6 DAYS AGO

WHAT IT GIVES AWAY

Shade for four hundred. Seating for two hundred and eighty. One first-aid room, one water point, one lost-child desk, one kitchen, one place to cry with a door that closes.

· OCCUPANCY 1 240 · NO TICKET · NO CLOSING TIME

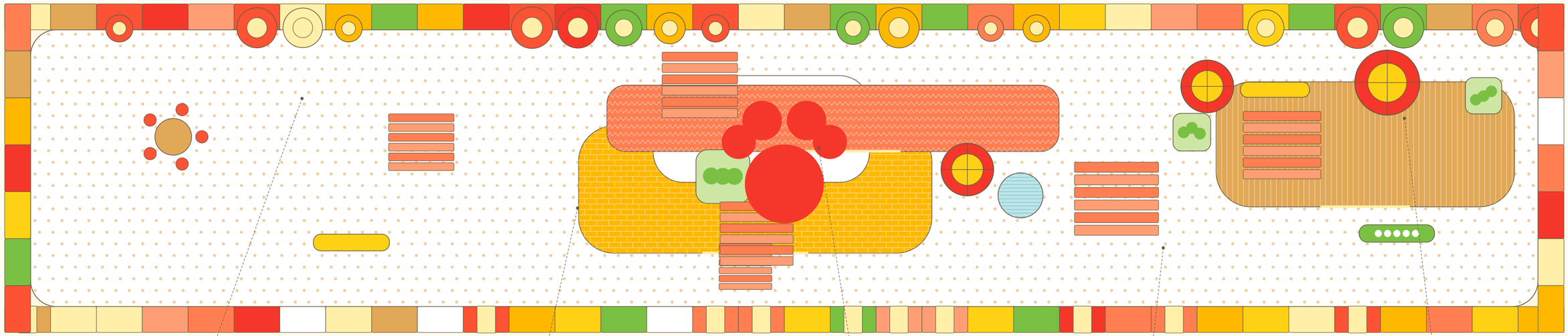
KEY

- PRIMARY FIELD
- SECONDARY FIELD
- VOICE PANEL
- STRUCTURE
- INTERIOR LIGHT
- PUBLIC, TO SCALE

ITEM	VALUE
LENGTH	184 M
HEIGHT	22.5 M
THICKNESS	3.6 M
CROWN	DRUM
MODULES	10
BOGIES	24
SPEED	90 M / H
OCCUPANCY	1 240
MASS	410 T
REPAINT	ANNUAL, BY HAND

F-01 THE PIER SPEAKER — PLAN

roof removed, 1:200 — the facade is entirely interior


184 M OVERALL · WALL THICKNESS 3.6 M
FIRST-AID ROOM, CROSS PAINTED OUTSIDE
KITCHEN + WATER POINT, OPEN BOTH SIDES
THE HEART ROOM — DOOR THAT CLOSES
UPPER WALK
LOST-CHILD DESK, FACING THE PARK

THE FACADE HAS NO BACK

Both faces are painted; both faces are entered. The 3.6 m thickness holds the whole programme, so the plan is a corridor of rooms rather than a building. Nothing here has a lock except the heart room.

· 62 SCREW JACKS · 24 BOGIES · 11 DOORWAYS · 0 LOCKS EXCEPT ONE

READING THE PLAN FROM THE AIR

The floor glyph is painted for helicopters, drones, and the upper floors of Fifth Avenue. It is the only drawing in the project intended to be read by people who are not in the park.

· FLOOR GLYPH 18.0 M ACROSS

PLAN KEY

- PUBLIC FLOOR
- WALL FIELD
- TABLE / BENCH
- WATER
- PLANTER
- SEATING

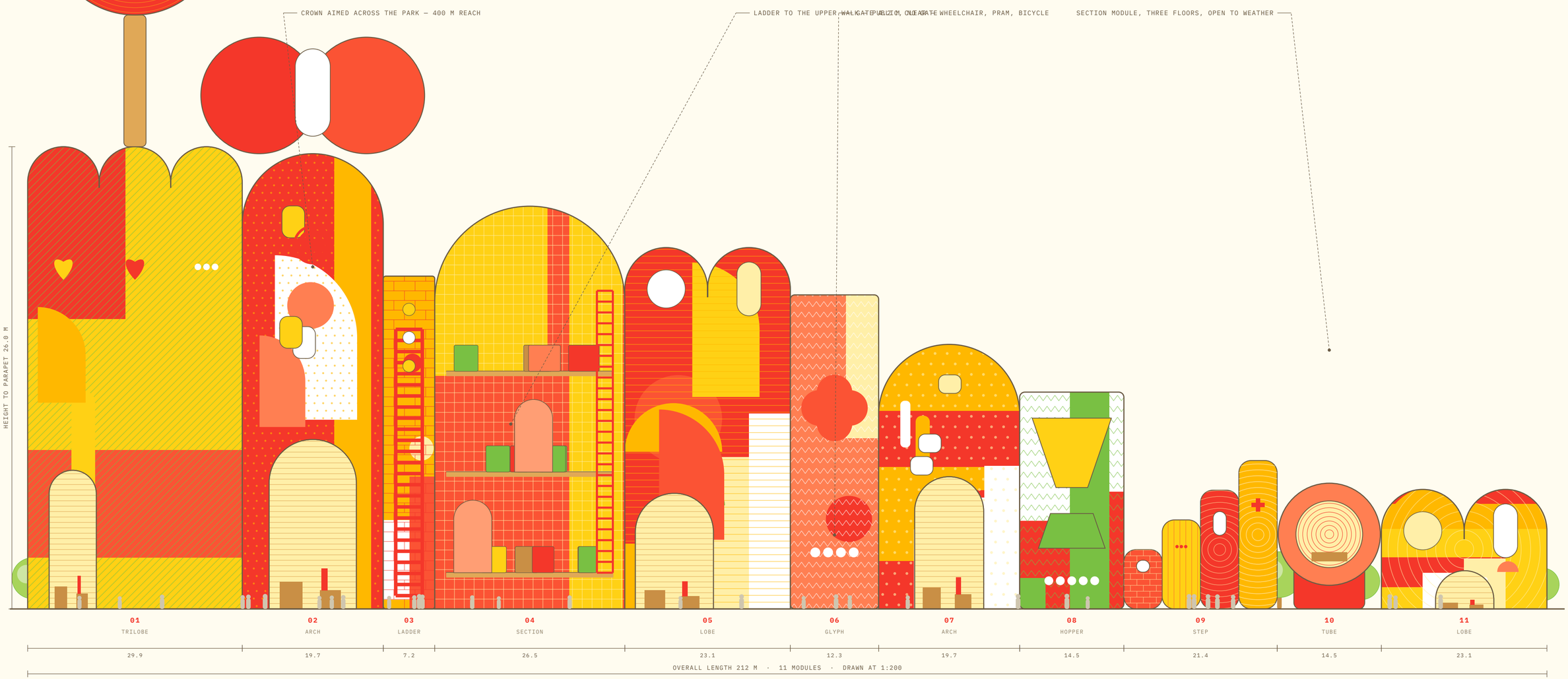
ROOM	AREA	OCCUPANCY
FIRST AID	42 M2	8
KITCHEN	68 M2	20
HEART ROOM	18 M2	3
LOST-CHILD DESK	12 M2	4
UPPER WALK	310 M2	180
OPEN FLOOR	1 840 M2	1 025

N

0 20 40 M

F-02 VERSANT

elevation at 1:2 Meadow


CROWN AIMED ACROSS THE PARK — 400 M REACH
LADDER TO THE UPPER WALKWAY, CLEAR OF
WALKWAY LEVEL, CLEAR OF WHEELCHAIR, PRAM, BICYCLE
SECTION MODULE, THREE FLOORS, OPEN TO WEATHER
HEIGHT TO PARAPET 26.0 M
01 TRILOBE 29.9
02 ARCH 19.7
03 LADDER 7.2
04 SECTION 26.5
05 LOBE 23.1
06 GLYPH 12.3
07 ARCH 19.7
08 HOPPER 14.5
09 STEP 21.4
10 TUBE 14.5
11 LOBE 23.1
OVERALL LENGTH 212 M · 11 MODULES · DRAWN AT 1:200

F-02 — WHAT IT IS

The Red Conversant is 212 M long and 26.0 M to the parapet. It stands on 62 screw jacks and walks on 24 rubber-tyred bogies at 90 m an hour. Its crown is a tube.

· CURRENTLY AT SHEEP MEADOW · LAST MOVED 6 DAYS AGO

WHAT IT GIVES AWAY

Shade for four hundred. Seating for two hundred and eighty. One first-aid room, one water point, one lost-child desk, one kitchen, one place to cry with a door that closes.

· OCCUPANCY 1 240 · NO TICKET · NO CLOSING TIME

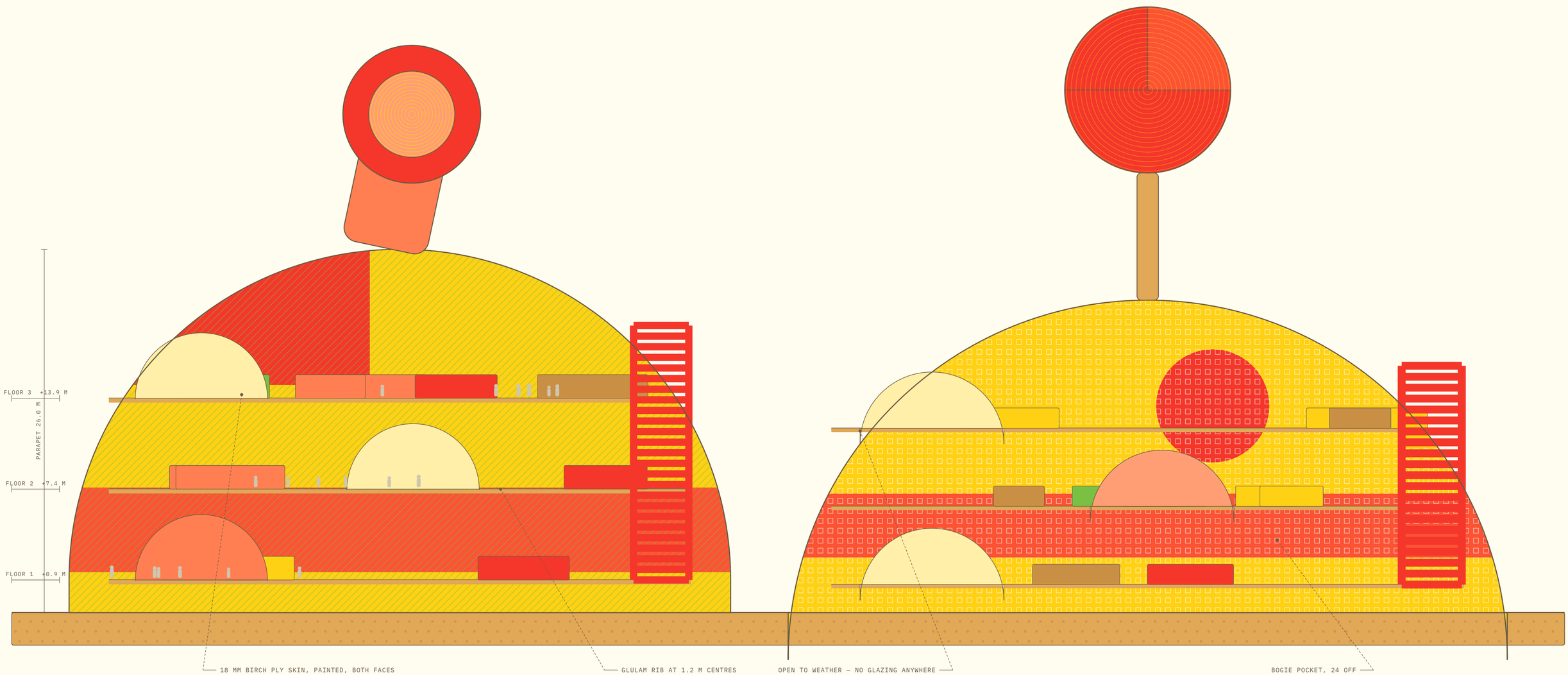
KEY

- PRIMARY FIELD
- SECONDARY FIELD
- VOICE PANEL
- STRUCTURE
- INTERIOR LIGHT
- PUBLIC, TO SCALE

ITEM	VALUE
LENGTH	212 M
HEIGHT	26.0 M
THICKNESS	3.6 M
CROWN	TUBE
MODULES	11
BOGIES	24
SPEED	90 M / H
OCCUPANCY	1 240
MASS	410 T
REPAINT	ANNUAL, BY HAND

F-02 THE RED CONVERSANT — SECTION

cut through the thickness, 1:100 — three floors, open to weather


FLOOR 3 +13.9 M
PARAPET 26.0 M
FLOOR 2 +7.4 M
FLOOR 1 +0.9 M
18 MM BIRCH PLY SKIN, PAINTED, BOTH FACES
GLULAM RIB AT 1.2 M CENTRES
OPEN TO WEATHER — NO GLAZING ANYWHERE
BOGIE POCKET, 24 OFF

CONSTRUCTION

Glulam ribs at 1.2 m, birch ply both faces, painted in six colours, no glazing, no insulation, no services except water and a single power spine. The facade is weathertight only where the hopper modules cover it, which is deliberate.

· 18 MM PLY · 1.2 M RIBS · 3.6 M THICKNESS · 410 T

WHY OPEN TO WEATHER

A sealed public room becomes a room with a keeper. Rain, wind and cold are the cheapest way of keeping the facade genuinely public: nobody has to be admitted, because nobody has been shut out.

· NO DOORS AT GROUND LEVEL · ONE DOOR IN THE WHOLE PROJECT

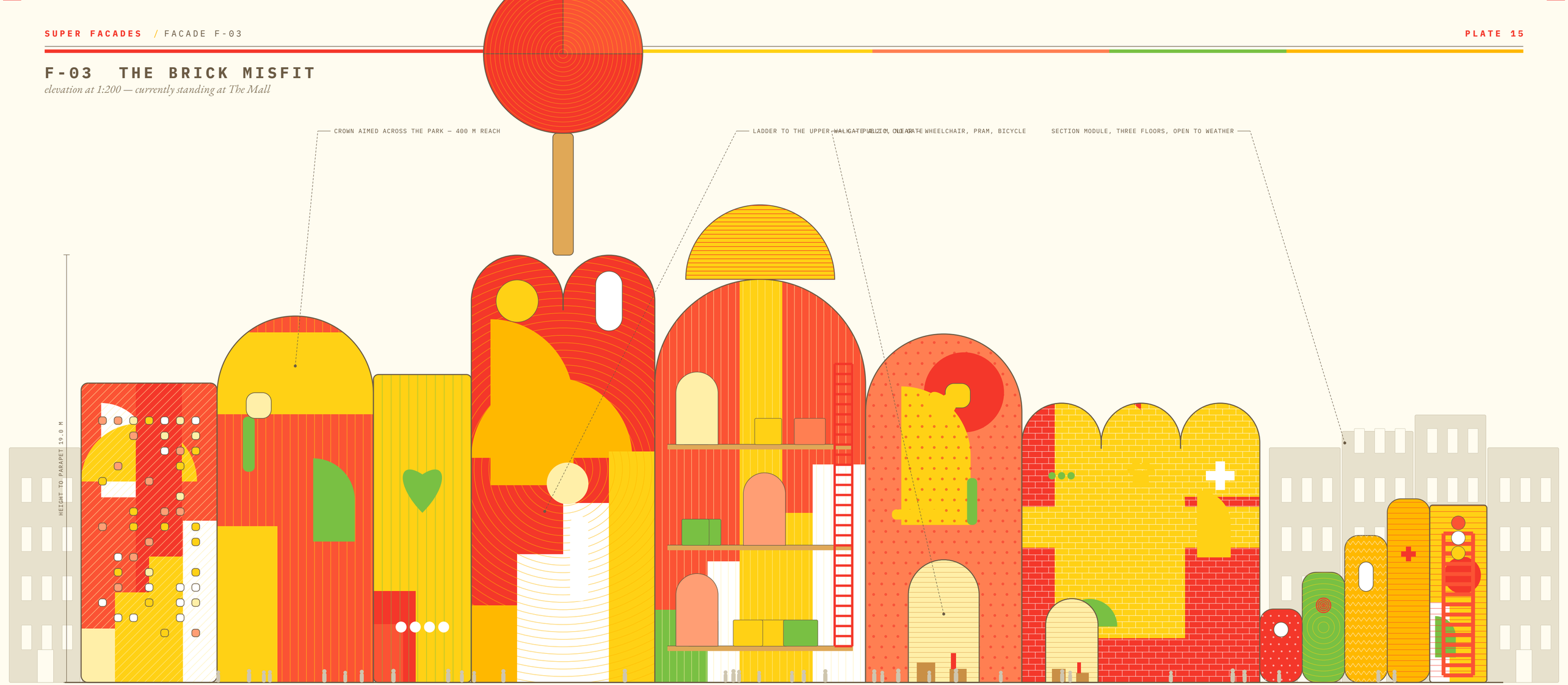
SECTION KEY

- GLULAM RIB
- PAINTED PLY, OUTER
- PAINTED PLY, INNER
- DECK
- PUBLIC, TO SCALE
- STAIR + LADDER

0 10 20 M

F-03 THE BRICK MISFIT

elevation at 1:200 — currently standing at The Mall


CROWN AIMED ACROSS THE PARK — 400 M REACH
LADDER TO THE UPPER WALKWAY, OUTSIDE
WHEELCHAIR, PRAM, BICYCLE
SECTION MODULE, THREE FLOORS, OPEN TO WEATHER
HEIGHT TO PARAPET 19.0 M
01 BOX 14.3
02 ARCH 16.5
03 GLYPH 10.3
04 LOBE 19.3
05 SECTION 22.2
06 ARCH 16.5
07 TRILOBE 25.0
08 STEP 17.9
09 LADDER 6.0
OVERALL LENGTH 148 M · 9 MODULES · DRAWN AT 1:200

F-03 — WHAT IT IS

The Brick Misfit is 148 M long and 19.0 M to the parapet. It stands on 62 screw jacks and walks on 24 rubber-tyred bogies at 90 m an hour. Its crown is a lobepair.

· CURRENTLY AT THE MALL · LAST MOVED 6 DAYS AGO

WHAT IT GIVES AWAY

Shade for four hundred. Seating for two hundred and eighty. One first-aid room, one water point, one lost-child desk, one kitchen, one place to cry with a door that closes.

· OCCUPANCY 1 240 · NO TICKET · NO CLOSING TIME

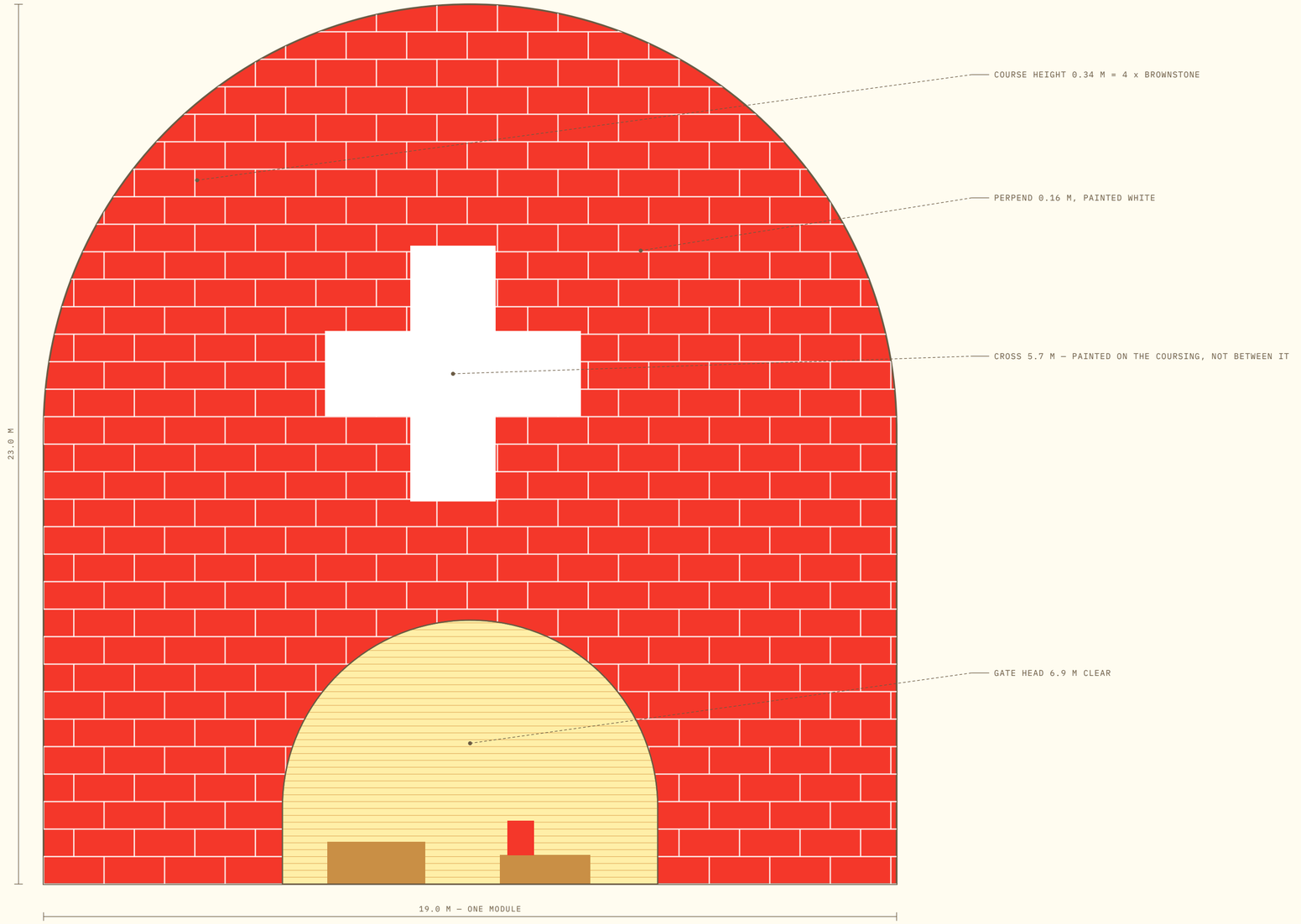
KEY

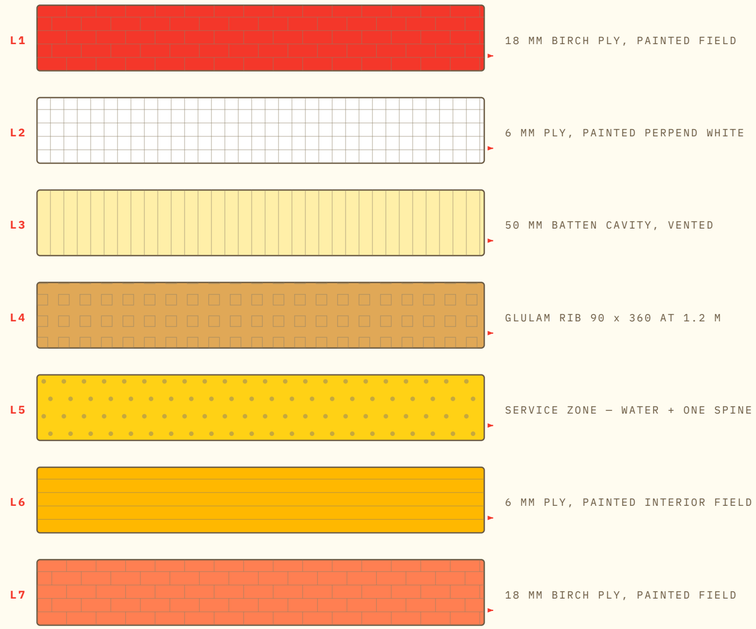
- PRIMARY FIELD
- SECONDARY FIELD
- VOICE PANEL
- STRUCTURE
- INTERIOR LIGHT
- PUBLIC, TO SCALE

ITEM	VALUE
LENGTH	148 M
HEIGHT	19.0 M
THICKNESS	3.6 M
CROWN	LOBEPAIR
MODULES	9
BOGIES	24
SPEED	90 M / H
OCCUPANCY	1 240
MASS	410 T
REPAINT	ANNUAL, BY HAND

F-03 — THE BRICK MISFIT, 1:20

how a brownstone is quoted at four times its coursing


COURSE HEIGHT 0.34 M = 4 x BROWNSTONE
PERPEND 0.16 M, PAINTED WHITE
CROSS 5.7 M — PAINTED ON THE COURSING, NOT BETWEEN IT
GATE HEAD 6.9 M CLEAR
23.0 M
19.0 M — ONE MODULE



LAYERS

- OUTER FIELD
- PERPEND
- CAVITY
- GLULAM
- SERVICE
- INNER FIELD

0 2 4 M

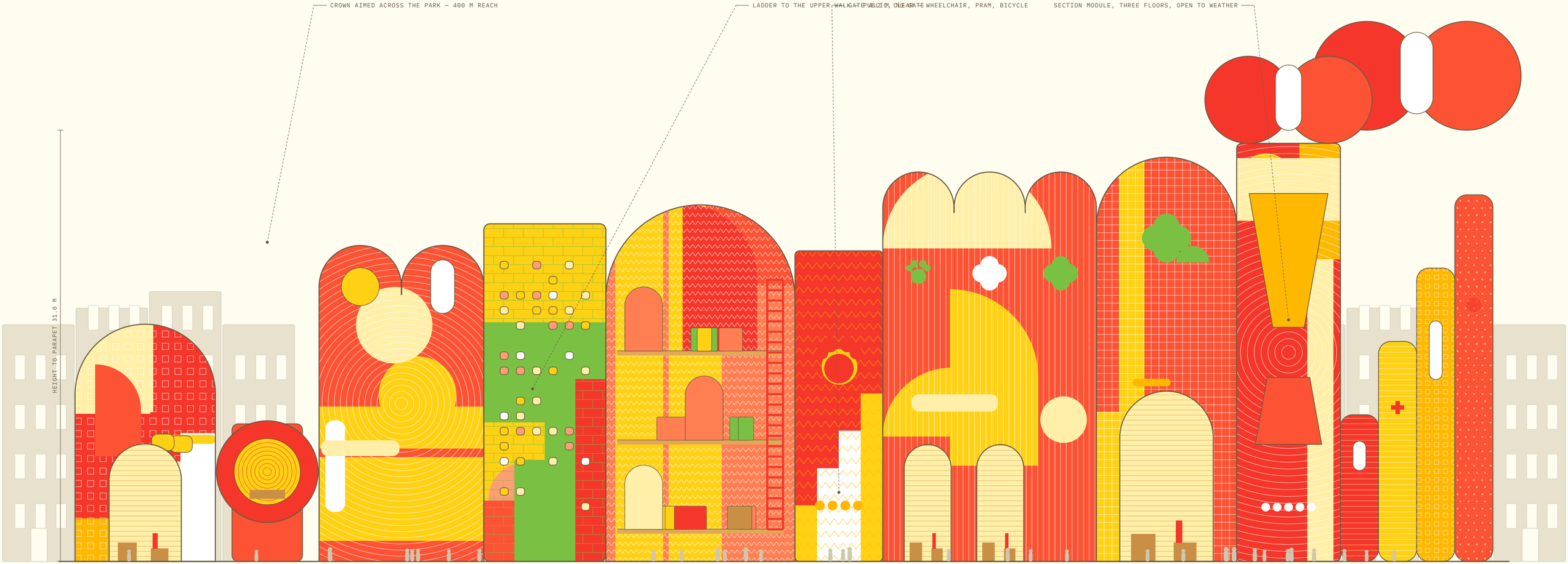
THE ONE QUOTATION

Brick is the only borrowed image in the atlas. Enlarged four times, the brownstone coursing stops being a material and becomes a pattern — which means the facade can stand on Fifth Avenue as an obvious impostor rather than a polite neighbour.

· COURSE 0.34 M · PERPEND 0.16 M · BOND: STRETCHER, PAINTED

F-04 THE AVENUE ANSWER

elevation at 1:200 — currently standing at Grand Army Plaza


CROWN AIMED ACROSS THE PARK — 400 M REACH
LADDER TO THE UPPER WALKWAY, OUTSIDE
WALKWAY LEVEL
WHEELCHAIR, PRAM, BICYCLE
SECTION MODULE, THREE FLOORS, OPEN TO WEATHER
HEIGHT TO PARAPET 31.0 M
01 ARCH 12.5
02 TUBE 9.2
03 LOBE 14.6
04 BOX 10.8
05 SECTION 16.8
06 GLYPH 7.8
07 TRILOBE 19.0
08 ARCH 12.5
09 HOPPER 9.2
10 STEP 13.6
OVERALL LENGTH 126 M · 10 MODULES · DRAWN AT 1:200

F-04 — WHAT IT IS

The Avenue Answer is 126 M long and 31.0 M to the parapet. It stands on 62 screw jacks and walks on 24 rubber-tyred bogies at 90 m an hour. Its crown is a drum.

· CURRENTLY AT GRAND ARMY PLAZA · LAST MOVED 6 DAYS AGO

WHAT IT GIVES AWAY

Shade for four hundred. Seating for two hundred and eighty. One first-aid room, one water point, one lost-child desk, one kitchen, one place to cry with a door that closes.

· OCCUPANCY 1 240 · NO TICKET · NO CLOSING TIME

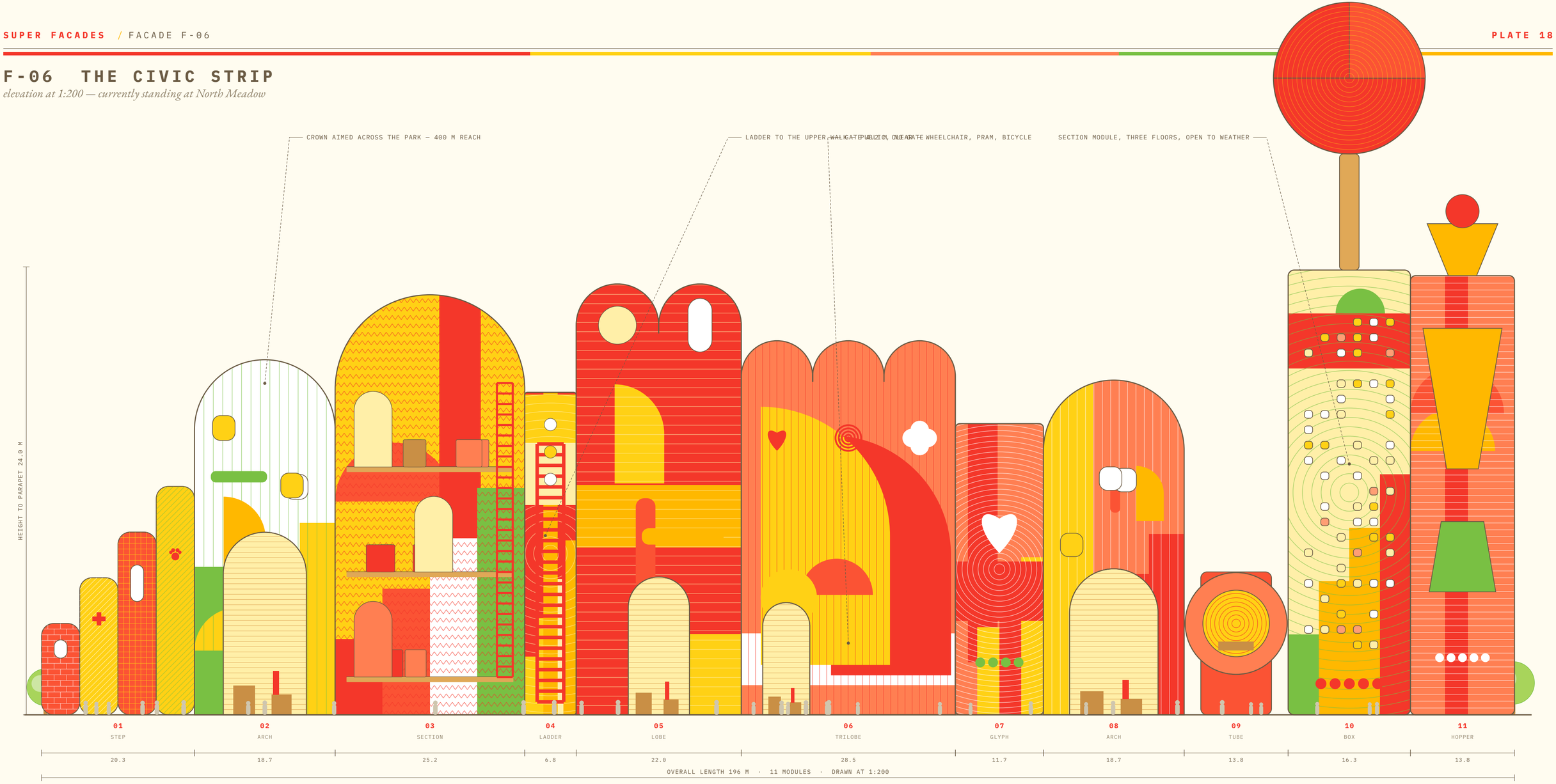
KEY

- PRIMARY FIELD
- SECONDARY FIELD
- VOICE PANEL
- STRUCTURE
- INTERIOR LIGHT
- PUBLIC, TO SCALE

ITEM	VALUE
LENGTH	126 M
HEIGHT	31.0 M
THICKNESS	3.6 M
CROWN	DRUM
MODULES	10
BOGIES	24
SPEED	90 M / H
OCCUPANCY	1 240
MASS	410 T
REPAINT	ANNUAL, BY HAND

F-06 THE CIVIC STRIP

elevation at 1:200 — currently standing at North Meadow


CROWN AIMED ACROSS THE PARK — 400 M REACH
LADDER TO THE UPPER WALKWAY, OUTSIDE
WALKWAY LEVEL, CLEAR OF WHEELCHAIR, PRAM, BICYCLE
SECTION MODULE, THREE FLOORS, OPEN TO WEATHER
HEIGHT TO PARAPET 24.0 M
01 STEP 20.3
02 ARCH 18.7
03 SECTION 25.2
04 LADDER 6.8
05 LOBE 22.0
06 TRILOBE 28.5
07 GLYPH 11.7
08 ARCH 18.7
09 TUBE 13.8
10 BOX 16.3
11 HOPPER 13.8
OVERALL LENGTH 196 M · 11 MODULES · DRAWN AT 1:200

F-06 — WHAT IT IS

The Civic Strip is 196 M long and 24.0 M to the parapet. It stands on 62 screw jacks and walks on 24 rubber-tyred bogies at 90 m an hour. Its crown is a bell.

· CURRENTLY AT NORTH MEADOW · LAST MOVED 6 DAYS AGO

WHAT IT GIVES AWAY

Shade for four hundred. Seating for two hundred and eighty. One first-aid room, one water point, one lost-child desk, one kitchen, one place to cry with a door that closes.

· OCCUPANCY 1 240 · NO TICKET · NO CLOSING TIME

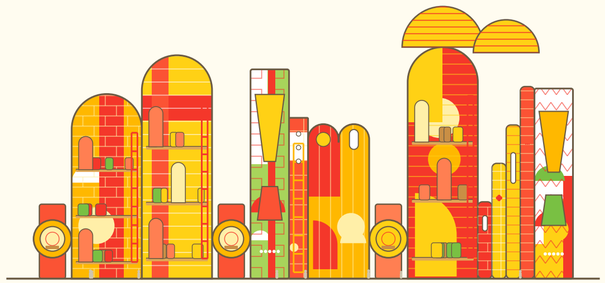
KEY

- PRIMARY FIELD
- SECONDARY FIELD
- VOICE PANEL
- STRUCTURE
- INTERIOR LIGHT
- PUBLIC, TO SCALE

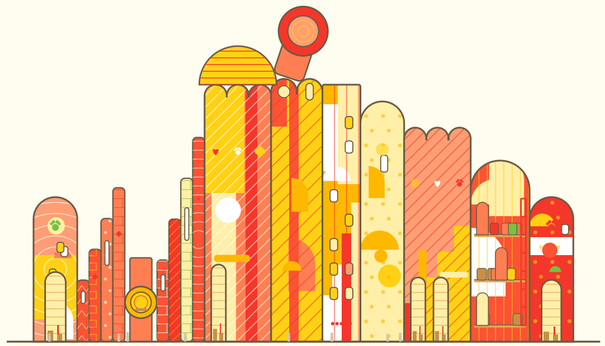
ITEM	VALUE
LENGTH	196 M
HEIGHT	24.0 M
THICKNESS	3.6 M
CROWN	BELL
MODULES	11
BOGIES	24
SPEED	90 M / H
OCCUPANCY	1 240
MASS	410 T
REPAINT	ANNUAL, BY HAND

THE TWELVE, AT ONE SCALE

all twelve super facades drawn at 1:600 for comparison

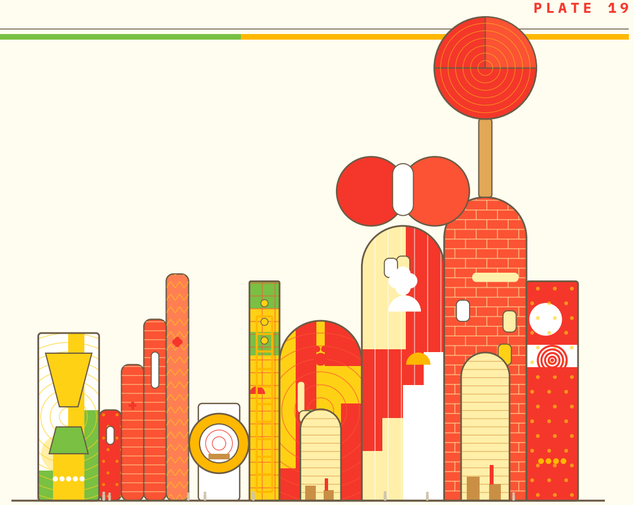


F-01 THE PIER SPEAKER
184 M LONG · 22.5 M HIGH · CROWN DRUM · AT HARLEM MEER



F-02 THE RED CONVERSANT
212 M LONG · 26.0 M HIGH · CROWN TUBE · AT SHEEP MEADOW

F-03 THE BRICK MISFIT
148 M LONG · 19.0 M HIGH · CROWN LOBEPAIR · AT THE MALL



F-04 THE AVENUE ANSWER
126 M LONG · 31.0 M HIGH · CROWN DRUM · AT GRAND ARMY PLAZA

F-05 THE LONG YELLOW
240 M LONG · 18.0 M HIGH · CROWN HALF · AT THE GREAT LAWN

F-06 THE CIVIC STRIP
196 M LONG · 24.0 M HIGH · CROWN BELL · AT NORTH MEADOW

F-07 THE QUIET ONE
88 M LONG · 14.5 M HIGH · CROWN LOBEPAIR · AT STRAWBERRY FIELDS

F-08 THE REFLECTION
132 M LONG · 20.0 M HIGH · CROWN TUBE · AT CONSERVATORY WATER

F-09 THE GATEHOUSE
104 M LONG · 28.0 M HIGH · CROWN DRUM · AT RESERVOIR S. GATE

F-10 THE STAIRED ROOM
156 M LONG · 23.0 M HIGH · CROWN HALF · AT BETHESDA TERRACE

F-11 THE CIRCLE TURNER
118 M LONG · 25.5 M HIGH · CROWN BELL · AT DUKE ELLINGTON CIR

F-12 THE DOOR
142 M LONG · 29.0 M HIGH · CROWN DRUM · AT COLUMBUS CIRCLE

A FAMILY, NOT A TYPE

The twelve share a grammar and disagree about everything else. F-05 is 240 m long and never rises above 18 m; F-04 is half that length and reaches 31 m. The shortest, F-07, is the only one that can pass between the elms of the Mall, which is why it is the facade the others go to when they want to be heard quietly.

· LONGEST F-05 240 M · TALLEST F-04 31 M · SMALLEST F-07 88 M

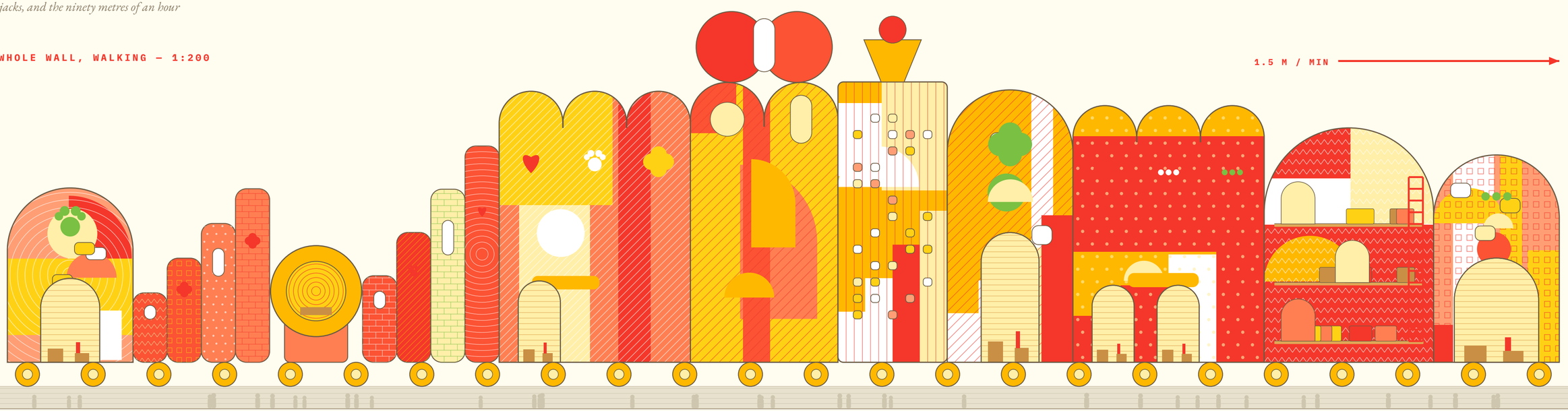
CODE	NAME	LENGTH	HEIGHT	CROWN	STANDING AT
F-01	THE PIER SPEAKER	184 M	22.5 M	DRUM	HARLEM MEER
F-02	THE RED CONVERSANT	212 M	26.0 M	TUBE	SHEEP MEADOW
F-03	THE BRICK MISFIT	148 M	19.0 M	LOBEPAIR	THE MALL
F-04	THE AVENUE ANSWER	126 M	31.0 M	DRUM	GRAND ARMY PLAZA
F-05	THE LONG YELLOW	240 M	18.0 M	HALF	THE GREAT LAWN
F-06	THE CIVIC STRIP	196 M	24.0 M	BELL	NORTH MEADOW
F-07	THE QUIET ONE	88 M	14.5 M	LOBEPAIR	STRAWBERRY FIELDS
F-08	THE REFLECTION	132 M	20.0 M	TUBE	CONSERVATORY WATER
F-09	THE GATEHOUSE	104 M	28.0 M	DRUM	RESERVOIR S. GATE
F-10	THE STAIRED ROOM	156 M	23.0 M	HALF	BETHESDA TERRACE
F-11	THE CIRCLE TURNER	118 M	25.5 M	BELL	DUKE ELLINGTON CIR
F-12	THE DOOR	142 M	29.0 M	DRUM	COLUMBUS CIRCLE

HOW A FACADE WALKS

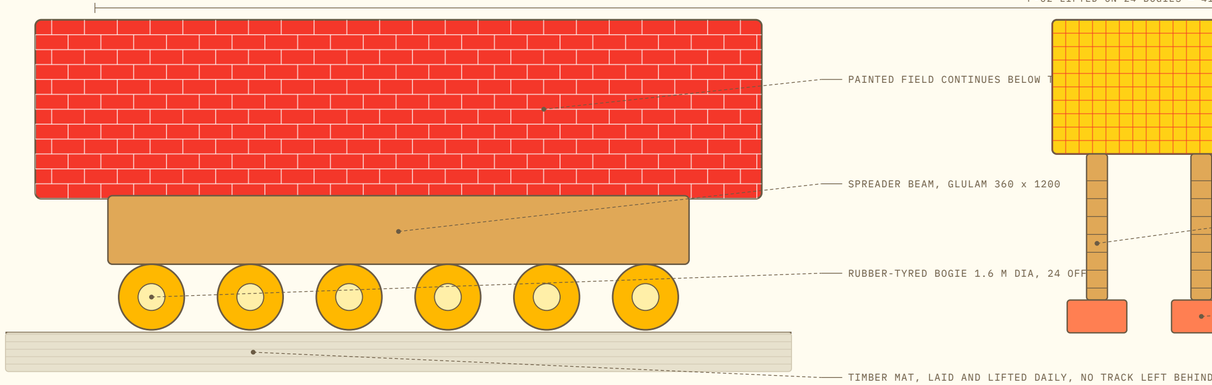
bogies, jacks, and the ninety metres of an hour

THE WHOLE WALL, WALKING — 1:200

1.5 M / MIN

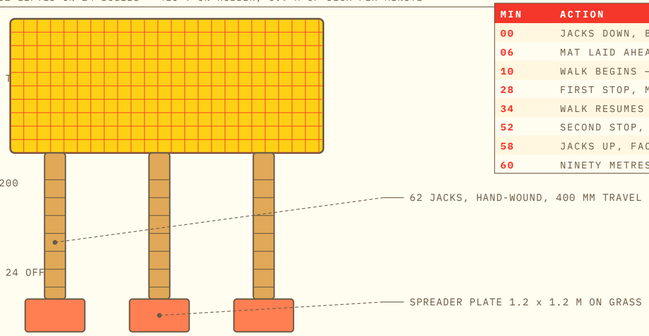


BOGIE AND MAT, 1:50


PAINTED FIELD CONTINUES BELOW T
SPREADER BEAM, GLULAM 360 x 1200
RUBBER-TYRED BOGIE 1.6 M DIA, 24 OFF
TIMBER MAT, LAID AND LIFTED DAILY, NO TRACK LEFT BEHIND

SCREW JACK, 1:20 — STANDING STILL

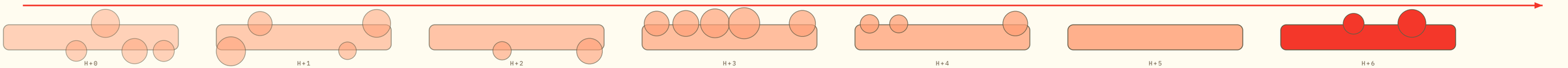
F-02 LIFTED ON 24 BOGIES — 410 T ON RUBBER, 0.9 M OF DECK PER MINUTE



NINETY METRES OF AN HOUR

MIN	ACTION	WHO
00	JACKS DOWN, BOGIES LOADED	PUBLIC, 40 PEOPLE
06	MAT LAID AHEAD, 30 M	PUBLIC, 12 PEOPLE
10	WALK BEGINS — 1.5 M / MIN	EVERYONE
28	FIRST STOP, MAT LIFTED BEHIND	PUBLIC, 12 PEOPLE
34	WALK RESUMES	EVERYONE
52	SECOND STOP, CROWN RE-AIMED	TWO PEOPLE ON THE LADDER
58	JACKS UP, FACADE STANDS	PUBLIC, 40 PEOPLE
60	NINETY METRES GAINED	—

THE WALK, IN PLAN — SIX HOURS ACROSS THE GREAT LAWN



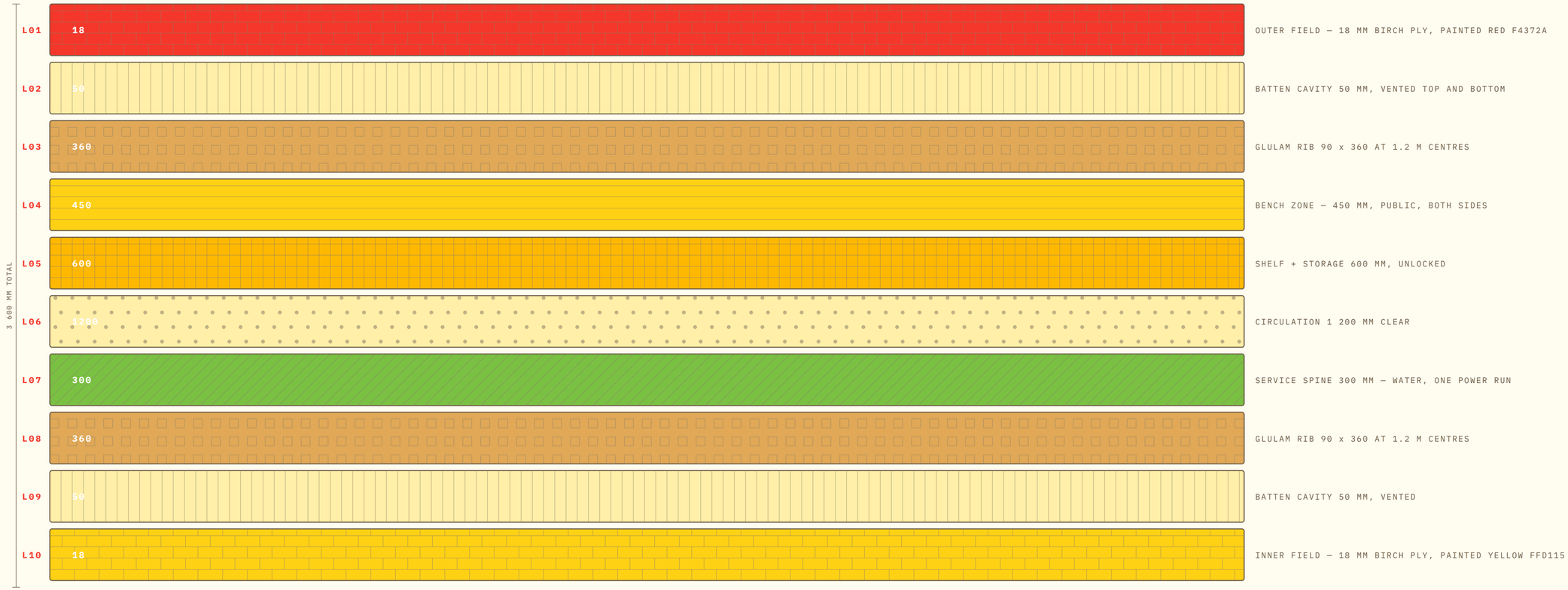
WALKING IS THE PROJECT

The facades are moved by whoever turns up. Forty people at the jacks, twelve laying the mat, two on the ladder aiming the crown. Nothing is automated, because the labour of moving a wall together is the only part of this project that cannot be photographed and therefore cannot be mistaken for a rendering.

· 90 M / HOUR · NO TRACK LEFT · NO GRASS BROKEN · NO PERMIT SOUGHT TWICE

THE THICKNESS, 1:20

a horizontal cut through 3.6 m of painted wall



A WALL YOU LIVE INSIDE

Of the 3.6 m, 2.55 m is given to the public: bench, shelf, circulation. The structure takes 0.72 m and the finishes 0.33 m. There is no insulation and no vapour barrier, because there is no inside temperature to protect.

· PUBLIC 71% · STRUCTURE 20% · FINISH 9% · SERVICES 8%

WHAT IS UNLOCKED

Every shelf, every cupboard, every hatch. Things are taken and things are left. The inventory is repainted as dots on the outer field — one dot per twelve objects — and it is always wrong, which is how you know it is in use.

· INVENTORY BY DOT · NO KEYS ISSUED

KEY

- OUTER FIELD
- INNER FIELD
- GLULAM
- CAVITY / CIRCULATION
- SERVICES
- STORAGE

ZONE	MM	SHARE
OUTER FIELD	18	0.5%
CAVITY	50	1.4%
RIB	360	10.0%
BENCH	450	12.5%
SHELF	600	16.7%
CIRCULATION	1200	33.3%
SERVICES	300	8.3%
RIB	360	10.0%
CAVITY	50	1.4%
INNER FIELD	18	0.5%

AGAINST THE THINGS THAT DO NOT MOVE

the super facade compared with the fixed city, 1:400

A BROWNSTONE ROW, 4 HOUSES

THE PIER SHED

F-04, THE AVENUE ANSWER

F-05, THE LONG YELLOW

AN ELM OF THE MALL

OVERSCALE IS THE ARGUMENT

A super facade is never the same size as anything near it. It is either far too long for the clearing it stands in or far too tall for the street it blocks. This is not an error of judgement; it is the instrument. Anything at the right size can be ignored.

· F-05 IS LONGER THAN THE BETHESDA TERRACE ARCADE

· F-04 IS TALLER THAN EVERY TREE IN THE PARK

WHAT THE PARK DOES BACK

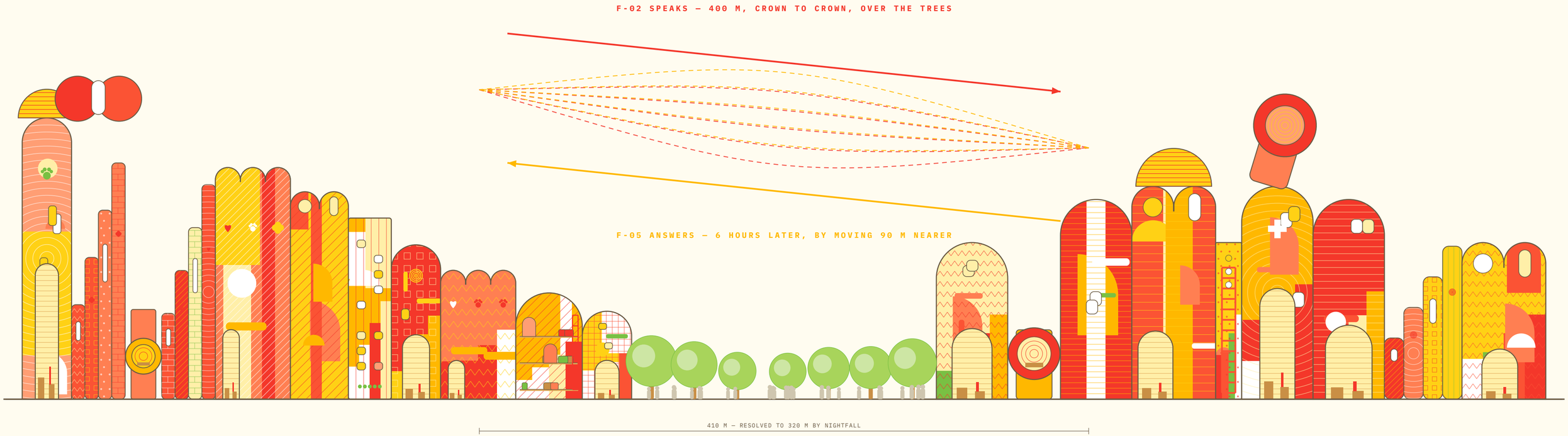
Central Park was itself built at overscale — a manufactured wilderness dropped into a grid. The facades are therefore not intruders on a natural place but louder relatives of an artificial one, and they are honest about the paint.

· THE PARK IS ALSO A CONSTRUCTION · 341 HA · 1857

OBJECT	LENGTH	HEIGHT	MOVES?
BROWNSTONE ROW	38 M	19.0 M	NO
PIER SHED	62 M	12.0 M	NO
ELM OF THE MALL	14 M	26.0 M	NO
F-04	126 M	31.0 M	YES, 90 M/H
F-05	240 M	18.0 M	YES, 90 M/H
THE MALL	400 M	—	NO

TWO FACADES SPEAKING

F-02 and F-05 across the Great Lawn, 1:800


F-02 SPEAKS — 400 M, CROWN TO CROWN, OVER THE TREES
F-05 ANSWERS — 6 HOURS LATER, BY MOVING 90 M NEARER
410 M — RESOLVED TO 320 M BY NIGHTFALL

WHAT COUNTS AS SPEAKING

A facade speaks by aiming its crown, repainting a field, or moving. Nothing else counts. There is no amplification and no text. A conversation is open when two crowns are aligned within four degrees and closed when one of them turns away.

· ALIGNMENT 4 DEG · RANGE 400 M · NO WORDS USED

WHAT COUNTS AS AN ANSWER

Moving. A facade that has been spoken to and does not move within seventy-two hours is recorded as having declined. Declining is permitted twice; on the third occasion the other eleven facades come to it.

· ANSWER WINDOW 72 H · TWO REFUSALS PERMITTED

KEY

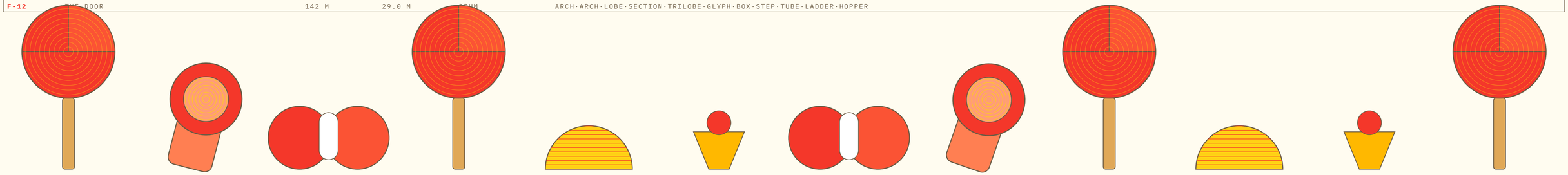
- F-02 SPEAKING
- F-05 ANSWERING
- RANGE CIRCLE
- THE TREES BETWEEN
- THE PUBLIC, WHO HEAR BOTH

H	EVENT	GAP
00	F-02 AIMS CROWN AT F-05	410 M
01	F-05 REPAINTS ONE FIELD	410 M
06	F-05 BEGINS TO WALK	410 M
12	F-05 STOPS	320 M
18	BOTH CROWNS ALIGNED 2 DEG	320 M
72	CONVERSATION OPEN	320 M

THE REGISTER OF THE TWELVE

volume one closes with the record; volume two follows them into the park

CODE	NAME	LENGTH	HEIGHT	CROWN	SPELLING — THE SEQUENCE OF SILHOUETTES, LEFT TO RIGHT
F-01	THE PIER SPEAKER	184 M	22.5 M	DRUM	ARCH·LOBE·SECTION·LADDER·TRILOBE·TUBE·ARCH·STEP
F-02	THE RED CONVERSANT	212 M	26.0 M	TUBE	TRILOBE·ARCH·LADDER·SECTION·LOBE·GLYPH·ARCH·HOPPER·STEP·TUBE·LOBE
F-03	THE BRICK MISFIT	148 M	19.0 M	LOBEPAIR	BOX·ARCH·GLYPH·LOBE·SECTION·ARCH·TRILOBE·STEP·LADDER
F-04	THE AVENUE ANSWER	126 M	31.0 M	DRUM	ARCH·TUBE·LOBE·BOX·SECTION·GLYPH·TRILOBE·ARCH·HOPPER·STEP
F-05	THE LONG YELLOW	240 M	18.0 M	HALF	STEP·ARCH·ARCH·SECTION·LOBE·GLYPH·TRILOBE·HOPPER·BOX
F-06	THE CIVIC STRIP	196 M	24.0 M	BELL	STEP·ARCH·SECTION·LADDER·LOBE·TRILOBE·GLYPH·ARCH·TUBE·BOX·HOPPER
F-07	THE QUIET ONE	88 M	14.5 M	LOBEPAIR	LOBE·ARCH·GLYPH·STEP·ARCH·LADDER·BOX·TRILOBE
F-08	THE REFLECTION	132 M	20.0 M	TUBE	ARCH·SECTION·LOBE·TUBE·GLYPH·ARCH·STEP·TRILOBE·BOX
F-09	THE GATEHOUSE	104 M	28.0 M	DRUM	BOX·SECTION·ARCH·LADDER·TRILOBE·GLYPH·LOBE·ARCH·HOPPER
F-10	THE STAIRED ROOM	156 M	23.0 M	HALF	STEP·STEP·ARCH·SECTION·LOBE·ARCH·TRILOBE·GLYPH·LADDER·TUBE
F-11	THE CIRCLE TURNER	118 M	25.5 M	BELL	TRILOBE·LOBE·ARCH·BOX·SECTION·GLYPH·STEP·ARCH·HOPPER·LADDER
F-12	THE DOOR	142 M	29.0 M	DRUM	ARCH·ARCH·LOBE·SECTION·TRILOBE·GLYPH·BOX·STEP·TUBE·LADDER·HOPPER



END OF VOLUME ONE

Volume one has described a wall: its outline, its palette, its textures, its promises, its thickness and its wheels. It has not said where any of it stands, because none of it stands anywhere for long.

Volume two takes the twelve into Central Park, gives them sites they were not invited to, draws them from the air at a size the park cannot absorb, and records the conversations that make them move.

· CONTINUED IN VOLUME TWO · PLATES 25–52

COLOPHON

Drawn in vector by machine at the direction of Surjan, on a strict no-black palette, in EB Garamond and IBM Plex Mono, at 24 by 16 inches, full bleed, landscape, twenty-four plates.

· SURJAN, WITH THE AID OF CLAUDE

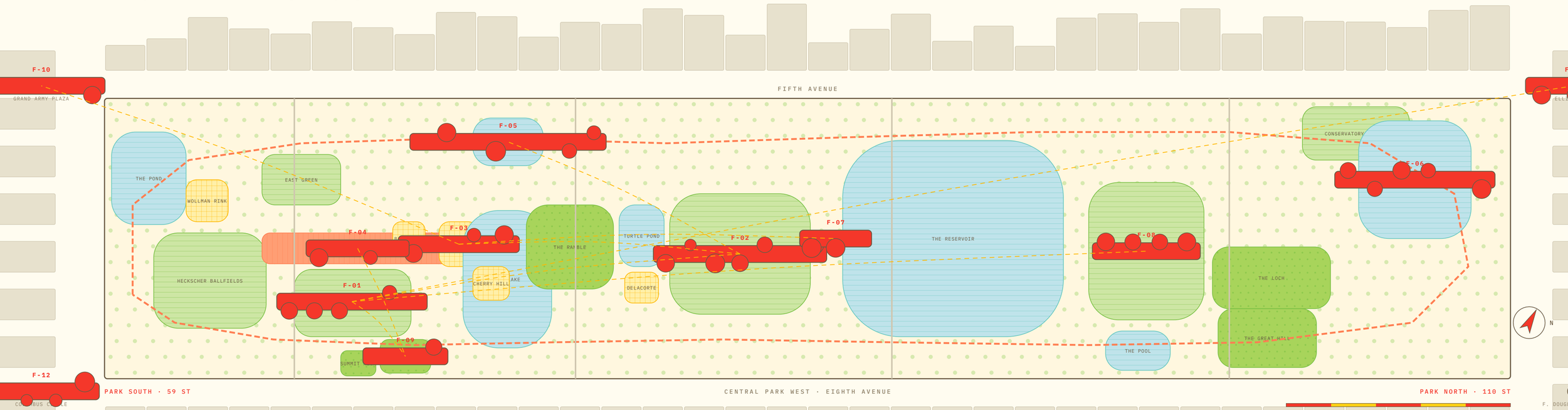
· SURJAN SUPER SCHOOL · HYPOSTYLE PRESS · MMXXVI

THE SIX

- PRIMARY
- SECONDARY
- TRANSITION
- VOICE
- RELIEF
- STRUCTURE

THE CENTRAL PARK CONVERSATIONS

volume two — twelve speculative sites, the aerials, and eight weeks of migration



SUPER FACADES

VOLUME TWO · THE CENTRAL PARK CONVERSATIONS · PLATES 25–52

SURJAN SUPER SCHOOL

SURJAN, WITH THE AID OF CLAUDE · HYPOSTYLE PRESS · MMXXVI

WHAT THIS VOLUME DOES

Volume two puts the twelve walls into a park that did not ask for them. It gives each of them a speculative site, draws that site from the air at a scale the park cannot absorb, and then records what happens when the facades begin answering one another and moving.

· 12 SITES · 12 ALTERNATES · 6 AERIALS · 8 WEEKS OF RECORD

SPECULATIVE MEANS SPECULATIVE

No permission has been sought. No site in this volume has been offered. The drawings are made in the confidence that a park which was itself imposed on the island at overscale is the correct place to test an overscaled public voice.

· CENTRAL PARK · 341 HA · 4.0 KM LONG · 0.8 KM WIDE

THE RULES OF MOVEMENT

Ninety metres an hour. No track left behind. No grass broken. Six to forty hours at rest. Two refusals permitted. On a third refusal the other eleven come to you, and that is what week five is.

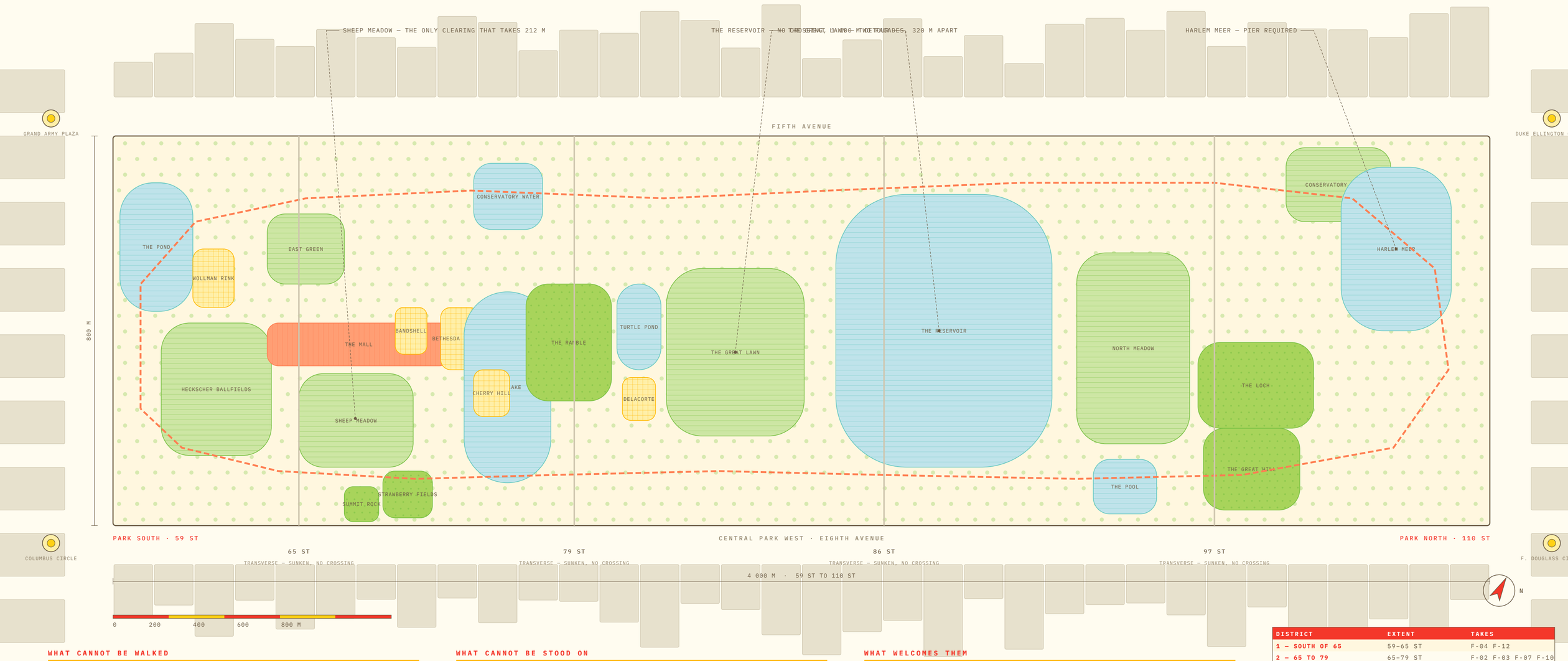
· SEE PLATE 47 — THE MIGRATION SCORE

KEY

- FACADE FOOTPRINT
- OPEN CONVERSATION
- THE DRIVE
- THE PARK
- WATER
- THE FIXED CITY

THE PARK, MEASURED FOR A WALL

the fixed armature — what the facades must walk around, over, or through



WHAT CANNOT BE WALKED

The four sunken transverse roads cut the park into five walkable districts. A facade cannot cross them: it must go around by the drive, which is why the migration score reads as five separate conversations rather than one.

· 5 DISTRICTS · 4 TRANSVERSES · 1 DRIVE · 9.7 KM CIRCUIT

WHAT CANNOT BE STOOD ON

The Reservoir, the Lake, the Pond, the Pool, the Meer, the Ramble and the Loch. Water and thicket take 28% of the park and refuse every one of the twelve, unless a pier is laid, which happens twice.

· WATER 26 HA · THICKET 22 HA · TWO PIERS PERMITTED

WHAT WELCOMES THEM

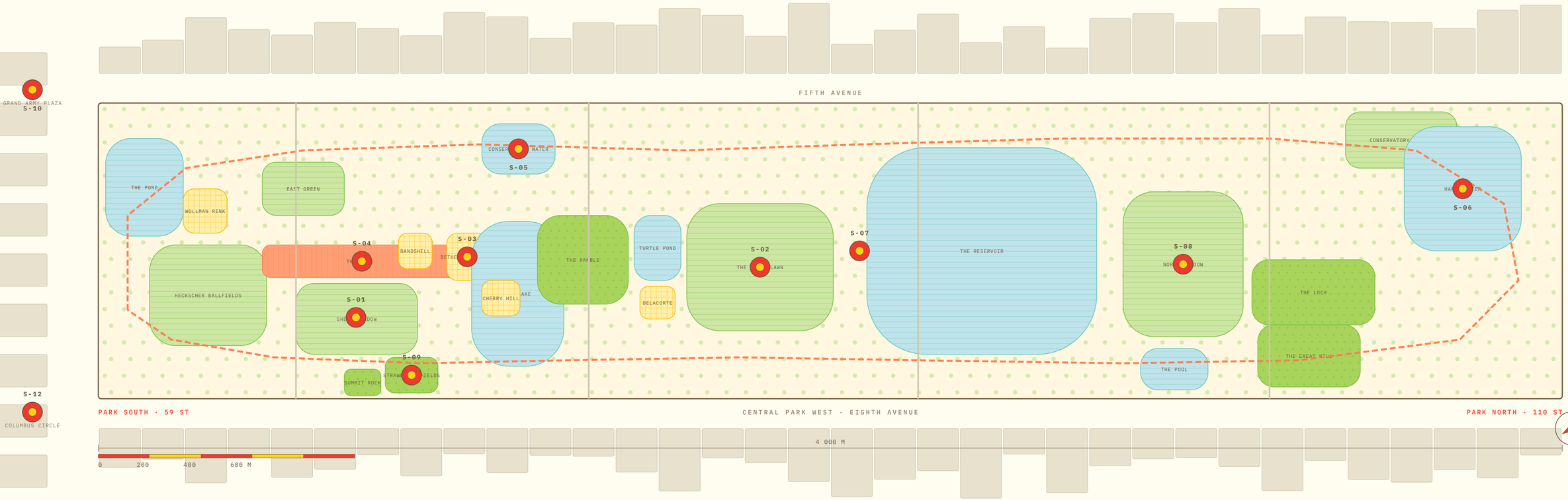
Sheep Meadow, the Great Lawn, the North Meadow, the East Green, Heckscher, the Mall, the Terrace, and the four traffic circles at the corners — which are the only sites where a facade can be seen from outside the park.

· 12 PRIMARY SITES · 12 ALTERNATES · SEE PLATES 27–28

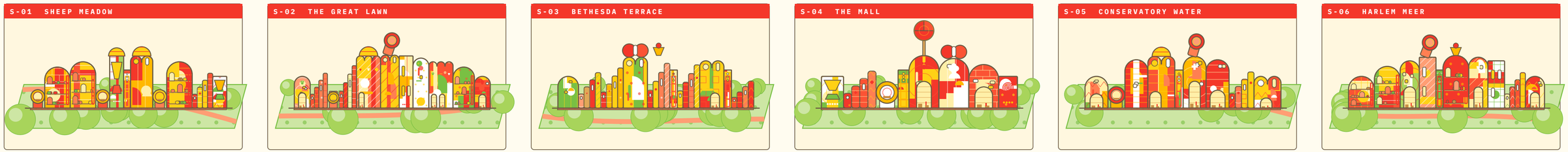
DISTRICT	EXTENT	TAKES
1 — SOUTH OF 65	59–65 ST	F-04 F-12
2 — 65 TO 79	65–79 ST	F-02 F-03 F-07 F-10
3 — 79 TO 86	79–86 ST	F-05 F-08
4 — 86 TO 97	86–97 ST	F-09
5 — NORTH OF 97	97–110 ST	F-01 F-06 F-11

THE TWELVE SPECULATIVE SITES

where the facades put themselves, and what each site costs the park



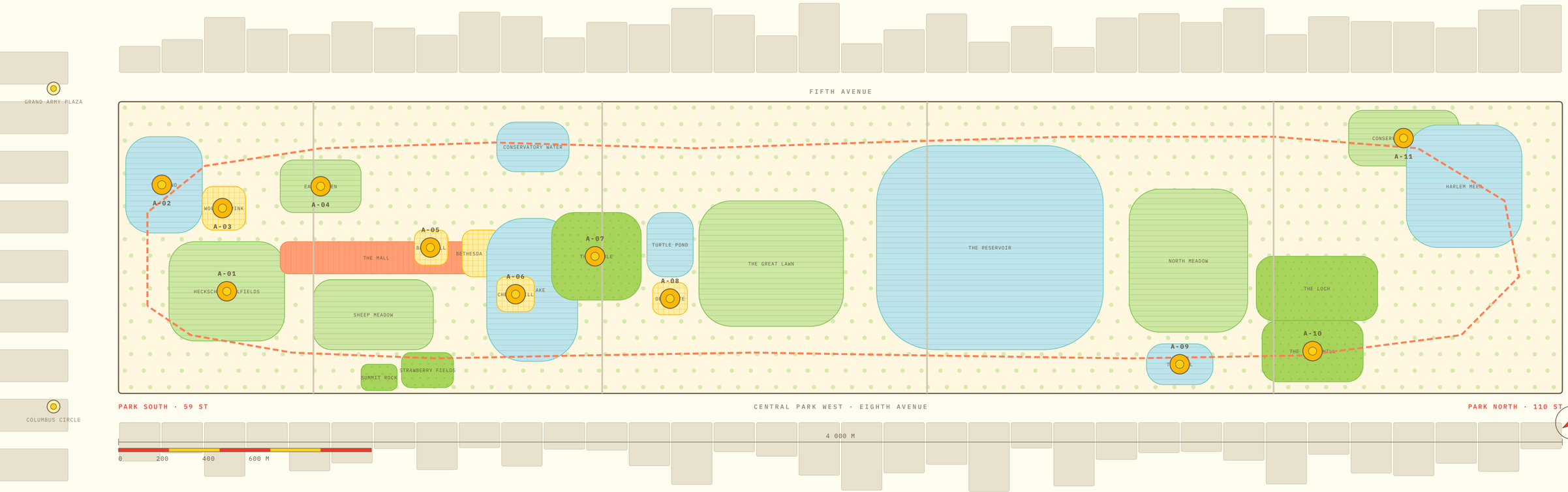
CODE	SITE	NORTH OF 59 ST	EAST OF CPW	WHY THIS SITE, AND WHAT IT COSTS
S-01	SHEEP MEADOW	704 M N OF 59 ST	220 M E OF CPW	OPEN FIELD — FULL-LENGTH FACADE, NO OBSTRUCTION
S-02	THE GREAT LAWN	1808 M N OF 59 ST	356 M E OF CPW	OVAL PARADE — TWO FACADES FACE EACH OTHER
S-03	BETHESDA TERRACE	1008 M N OF 59 ST	384 M E OF CPW	STAIRED ROOM — FACADE STRADDLES THE ARCADE
S-04	THE MALL	720 M N OF 59 ST	372 M E OF CPW	ALLÉE — FACADE WALKS THE AXIS, ELM TO ELM
S-05	CONSERVATORY WATER	1148 M N OF 59 ST	676 M E OF CPW	MODEL-BOAT BASIN — FACADE SPEAKS TO ITS REFLECTION
S-06	HARLEM MEER	3728 M N OF 59 ST	568 M E OF CPW	NORTH SHORE — FACADE ON A TIMBER PIER
S-07	RESERVOIR SOUTH GATE	2080 M N OF 59 ST	400 M E OF CPW	GATEHOUSE — FACADE ON THE BRIDLE PATH
S-08	NORTH MEADOW	2964 M N OF 59 ST	364 M E OF CPW	BALLFIELD GRID — SIX FACADES IN A RING
S-09	STRAWBERRY FIELDS	856 M N OF 59 ST	64 M E OF CPW	WEST SLOPE — SMALLEST FACADE, LOWEST VOICE
S-10	GRAND ARMY PLAZA	-180 M N OF 59 ST	836 M E OF CPW	SE CORNER — FACADE MEETS THE AVENUE
S-11	DUKE ELLINGTON CIRCLE	4180 M N OF 59 ST	836 M E OF CPW	NE CORNER — FACADE ON THE CIRCLE
S-12	COLUMBUS CIRCLE	-180 M N OF 59 ST	-36 M E OF CPW	SW CORNER — FACADE AS A DOOR TO THE PARK



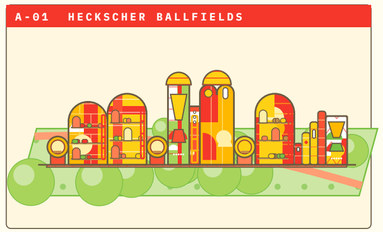
12 SPECULATIVE SITES — NONE OFFERED, NONE PERMITTED, ALL DRAWN

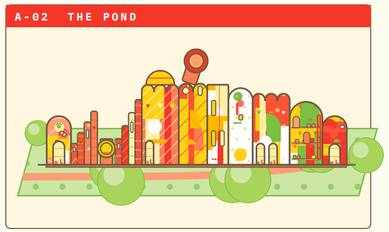
THE TWELVE ALTERNATE SITES

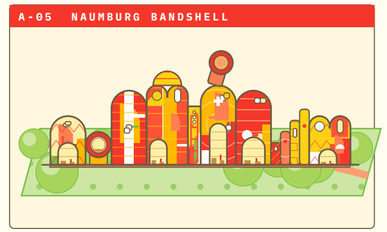
second positions, held in reserve for weather, crowd, or refusal

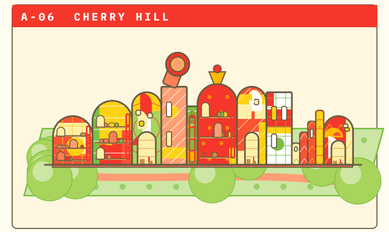


ALT	SITE	NORTH OF 59 ST	EAST OF CPW	WHY THIS SITE, AND WHAT IT COSTS
A-01	HECKSCHER BALLFIELDS	300 M N OF 59 ST	280 M E OF CPW	SIX DIAMONDS / FACADE AS BACKSTOP
A-02	THE POND	120 M N OF 59 ST	572 M E OF CPW	SOUTH WATER / FACADE ON THE ROCK LEDGE
A-03	WOLLMAN RINK	288 M N OF 59 ST	508 M E OF CPW	WINTER ROOM / FACADE ROOFS THE ICE
A-04	EAST GREEN	560 M N OF 59 ST	568 M E OF CPW	SLOPING LAWN / FACADE STEPS DOWN
A-05	NAUMBURG BANDSHELL	864 M N OF 59 ST	400 M E OF CPW	EXISTING STAGE / FACADE ANSWERS IT
A-06	CHERRY HILL	1100 M N OF 59 ST	272 M E OF CPW	FOUNTAIN ROUND / FACADE CURVES
A-07	THE RAMBLE EDGE	1320 M N OF 59 ST	376 M E OF CPW	THICKET / FACADE PARTLY HIDDEN
A-08	DELACORTE	1528 M N OF 59 ST	260 M E OF CPW	OPEN-AIR THEATRE / FACADE AS SCENERY
A-09	THE POOL	2940 M N OF 59 ST	80 M E OF CPW	NORTHWEST WATER / FACADE LOW AND LONG
A-10	THE GREAT HILL	3308 M N OF 59 ST	116 M E OF CPW	SUMMIT / FACADE SEEN FROM HARLEM
A-11	CONSERVATORY GARDEN	3560 M N OF 59 ST	700 M E OF CPW	WALLED GARDEN / FACADE AT THE GATE
A-12	FREDERICK DOUGLASS CIRCLE	4180 M N OF 59 ST	-36 M E OF CPW	NW CORNER / FACADE TURNS THE CORNER







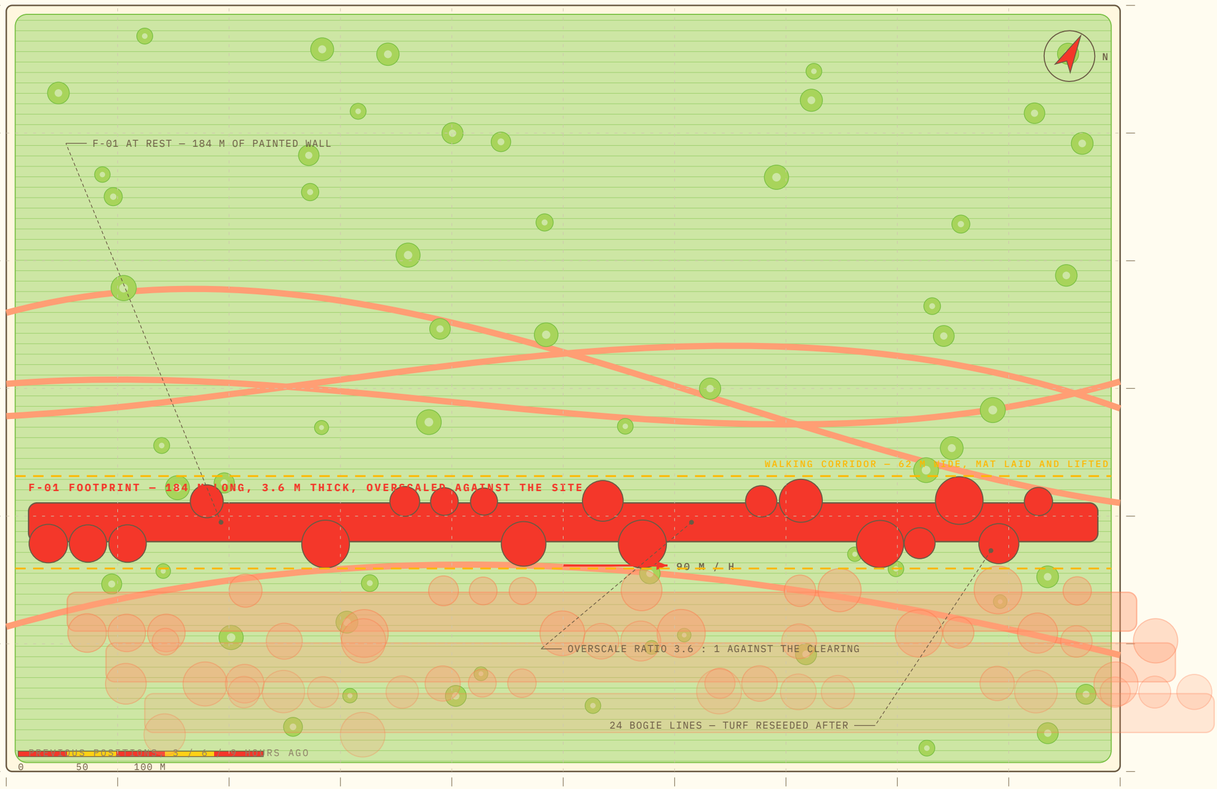


12 SPECULATIVE SITES — NONE OFFERED, NONE PERMITTED, ALL DRAWN

S-01 SHEEP MEADOW — OPEN FIELD, NO OBSTRUCTION

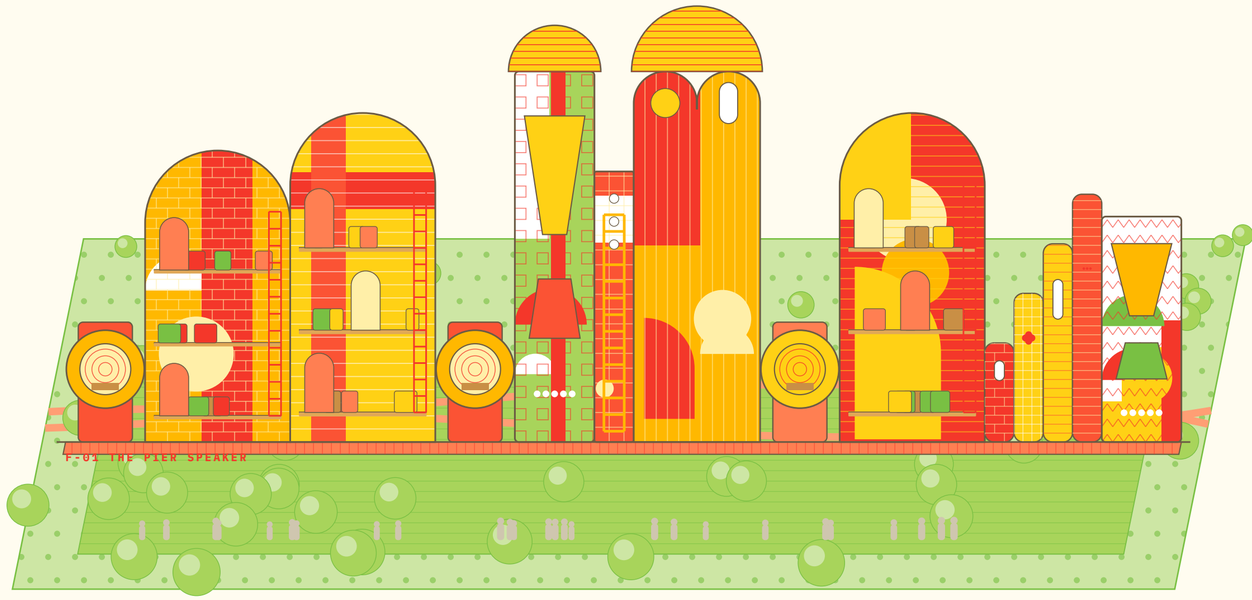
speculative site for F-01 THE PIER SPEAKER, 184 M long, at 1:1000 and in the air

SITE PLAN 1:1000


N
F-01 AT REST — 184 M OF PAINTED WALL
WALKING CORRIDOR — 6 M WIDE, MAT LAID AND LIFTED
F-01 FOOTPRINT — 184 M LONG, 3.6 M THICK, OVERSCALED AGAINST THE SITE
90 M / H
OVERSCALE RATIO 3.6 : 1 AGAINST THE CLEARING
24 BOGIE LINES — TURF RESEEDED AFTER
FACADE, 6 HOURS AGO
0 50 100 M

OCCUPANCY, ONE DOT PER SIXTY

THE SAME SITE, FROM THE AIR — OVERSCALED



THE STAY, HOUR BY HOUR

S-01 — SHEEP MEADOW

Six hectares of level turf and no tree within eighty metres: the only clearing in the park that will take a 212 m facade without a single module overhanging a path. F-02 stands here whenever it has something long to say.

· F-01 THE PIER SPEAKER · 184 M LONG · 22.5 M HIGH · CROWN DRUM

· OPEN FIELD — FULL-LENGTH FACADE, NO OBSTRUCTION

WHAT IT COSTS THE PARK

Turf compaction under 24 bogie lines, recorded and reseeded. No tree removed. No path resurfaced. The timber mat is laid ahead and lifted behind, so the only trace after the facade leaves is a brighter green stripe for one season.

· 0 TREES · 0 PATHS · 1 SEASON OF BRIGHTER GRASS

KEY

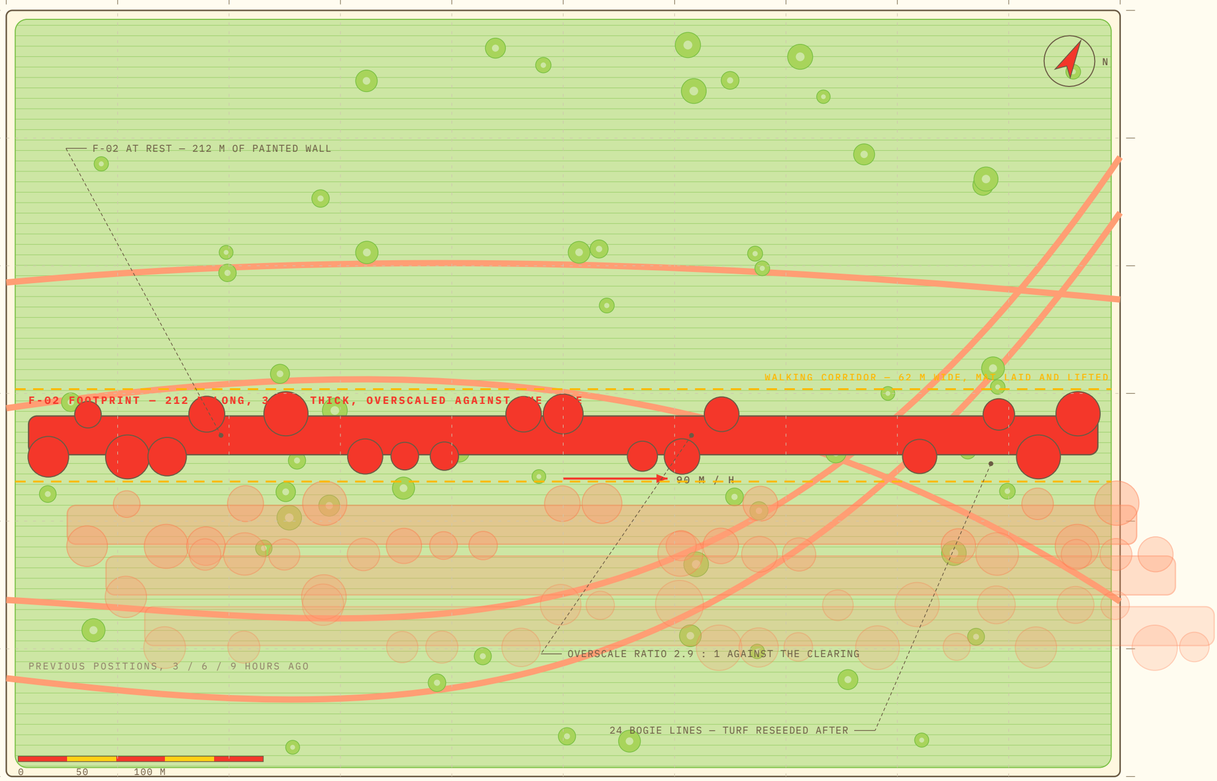
- FACADE, IN POSITION
- FACADE, HOURS AGO
- TURF
- WATER
- PAVING
- PATH

ITEM	VALUE
SITE	SHEEP MEADOW
FACADE	F-01 THE PIER SPEAKER
LENGTH	184 M
HEIGHT	22.5 M
CROWN	DRUM
STAY	18 H
OCCUPANCY	1 240
ANSWERED BY	F-11

S-02 THE GREAT LAWN — TWO FACADES, FACING

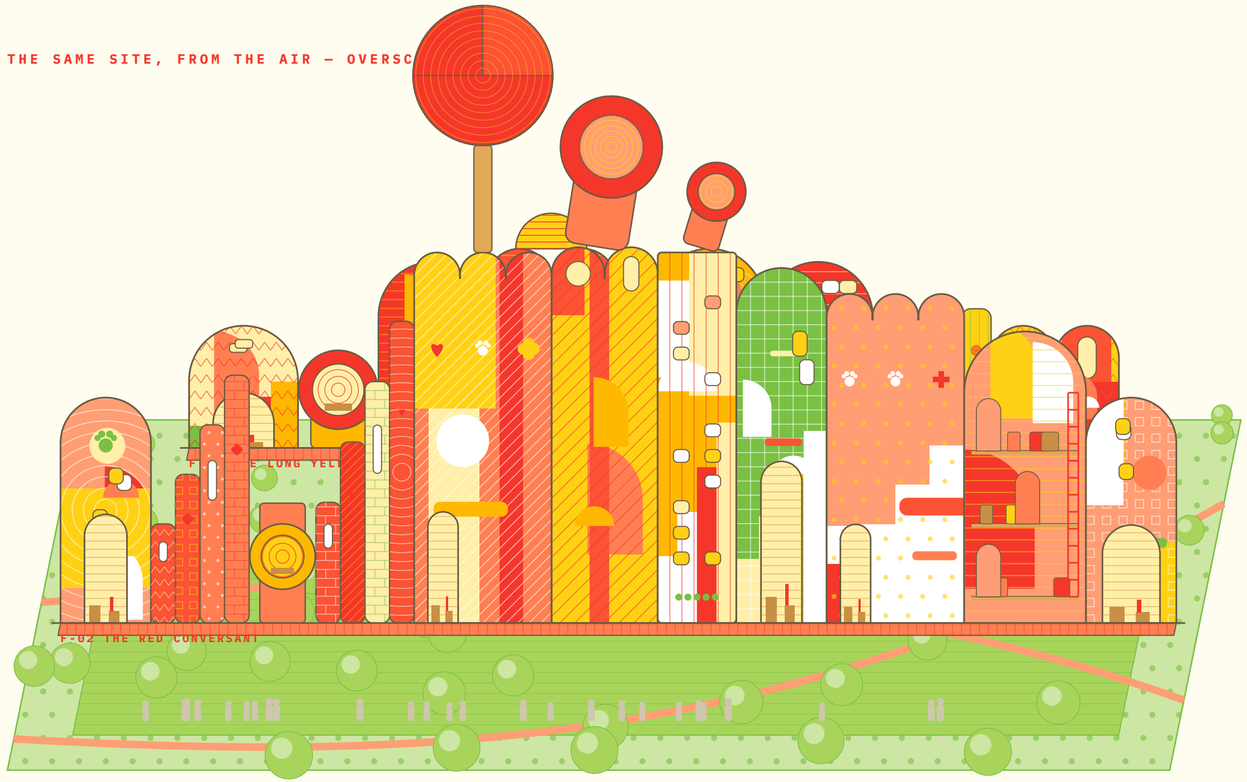
speculative site for F-02 THE RED CONVERSANT, 212 M long, at 1:1000 and in the air

SITE PLAN 1:1000

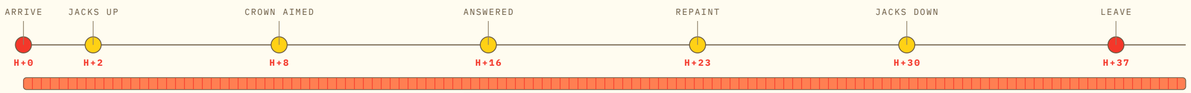

N
F-02 AT REST — 212 M OF PAINTED WALL
F-02 FOOTPRINT — 212 M LONG, 320 M THICK, OVERSCALED AGAINST THE CLEARING
WALKING CORRIDOR — 62 M WIDE, NEWLY LAID AND LIFTED
90 M / H
OVERSCALE RATIO 2.9 : 1 AGAINST THE CLEARING
PREVIOUS POSITIONS, 3 / 6 / 9 HOURS AGO
24 BOGIE LINES — TURF RESEEDED AFTER
0 50 100 M

OCCUPANCY, ONE DOT PER SIXTY

THE SAME SITE, FROM THE AIR — OVERSC



THE STAY, HOUR BY HOUR



TOTAL STAY 40 HOURS — THEN 90 METRES AN HOUR TO THE NEXT SI

S-02 — THE GREAT LAWN

The oval is used as a room. Two facades stand on the long sides, 320 m apart, crowns aligned, and the public occupies the space between them — which is the only part of the arrangement that was ever the point.

· F-02 THE RED CONVERSANT · 212 M LONG · 26.0 M HIGH · CROWN TUBE

· OVAL PARADE — TWO FACADES FACE EACH OTHER

WHAT IT COSTS THE PARK

Turf compaction under 24 bogie lines, recorded and reseeded. No tree removed. No path resurfaced. The timber mat is laid ahead and lifted behind, so the only trace after the facade leaves is a brighter green stripe for one season.

· 0 TREES · 0 PATHS · 1 SEASON OF BRIGHTER GRASS

PLAN KEY

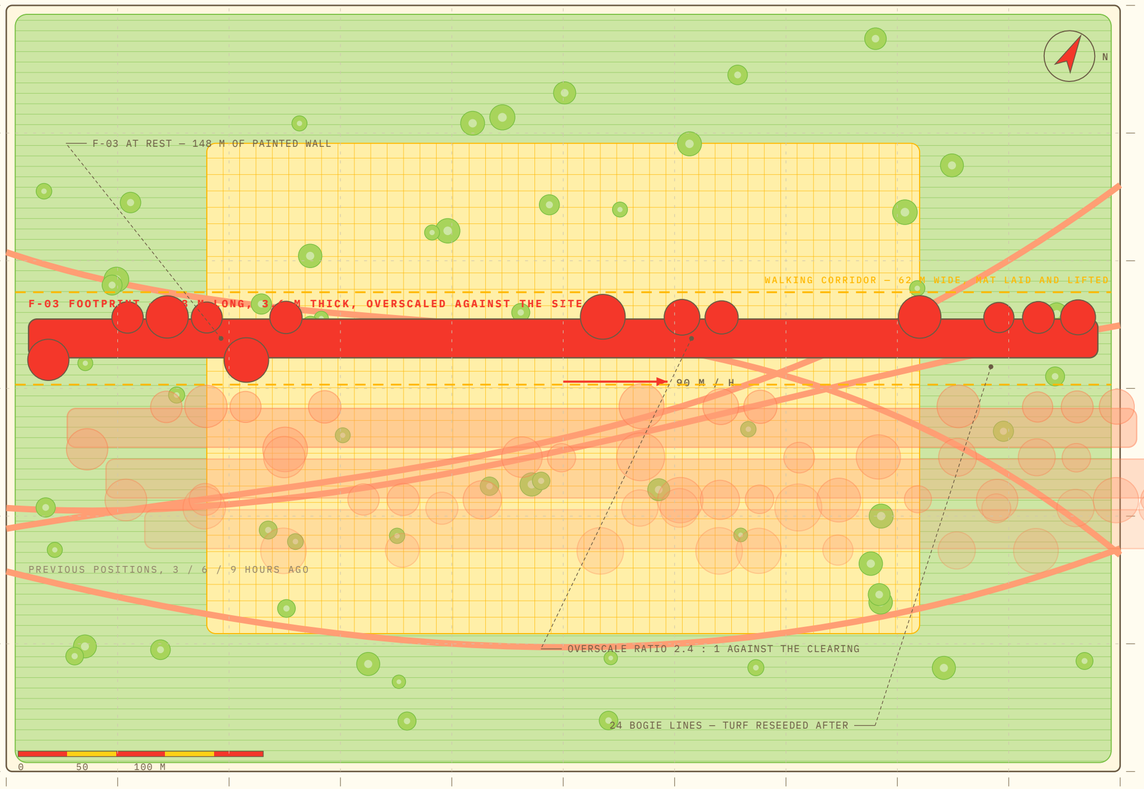
- FACADE, IN POSITION
- FACADE, HOURS AGO
- TURF
- WATER
- PAVING
- PATH

ITEM	VALUE
SITE	THE GREAT LAWN
FACADE	F-02 THE RED CONVERSANT
LENGTH	212 M
HEIGHT	26.0 M
CROWN	TUBE
STAY	40 H
OCCUPANCY	1 480
ANSWERED BY	F-05

S-03 BETHESDA TERRACE — THE FACADE STRADDLES THE ARCADE

speculative site for F-03 THE BRICK MISFIT, 148 M long, at 1:1000 and in the air

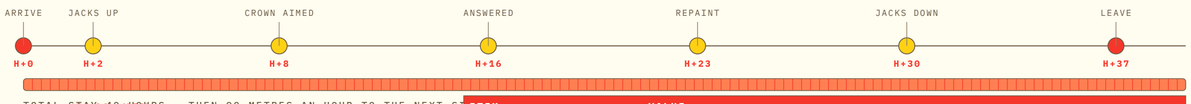
SITE PLAN 1:1000


N
F-03 AT REST — 148 M OF PAINTED WALL
WALKING CORRIDOR — 62 M WIDE, MAT LAID AND LIFTED
F-03 FOOTPRINT — 148 M LONG, 3 M THICK, OVERSCALED AGAINST THE SITE
90 M / H
PREVIOUS POSITIONS, 3 / 6 / 9 HOURS AGO
OVERSCALE RATIO 2.4 : 1 AGAINST THE CLEARING
24 BOGIE LINES — TURF RESEEDED AFTER
0 50 100 M

THE SAME SITE, FROM THE AIR — OVERSCALED

OCCUPANCY, ONE DOT PER SIXTY

THE STAY, HOUR BY HOUR



S-03 — BETHESDA TERRACE

F-10 halts with four modules over the terrace and seven over the drive, so that the arcade below becomes the facade's own undercroft. The fountain is left uncovered by instruction.

· F-03 THE BRICK MISFIT · 148 M LONG · 19.0 M HIGH · CROWN LOBEPAIR

· STAIRED ROOM — FACADE STRADDLES THE ARCADE

WHAT IT COSTS THE PARK

Turf compaction under 24 bogie lines, recorded and reseeded. No tree removed. No path resurfaced. The timber mat is laid ahead and lifted behind, so the only trace after the facade leaves is a brighter green stripe for one season.

· 0 TREES · 0 PATHS · 1 SEASON OF BRIGHTER GRASS

PLAN KEY

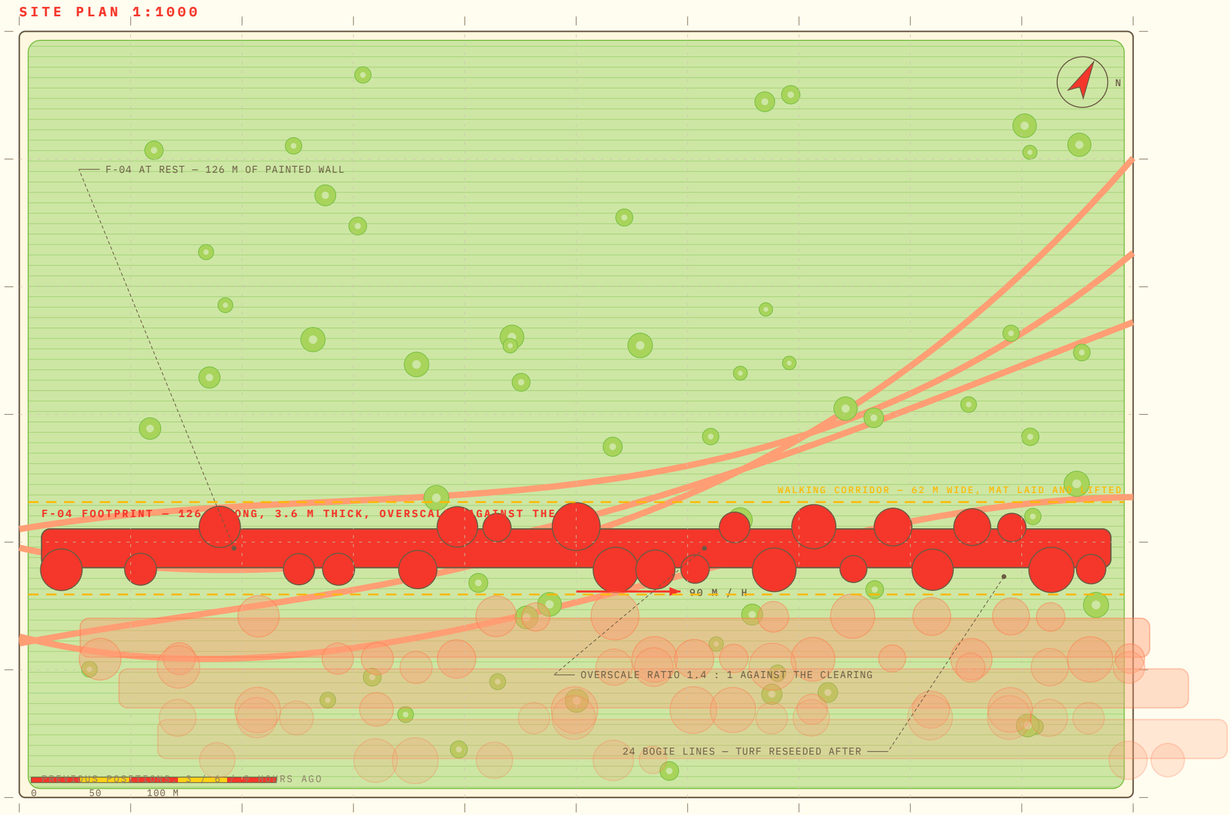
- FACADE, IN POSITION
- FACADE, HOURS AGO
- TURF
- WATER
- PAVING
- PATH

ITEM	VALUE
SITE	BETHESDA TERRACE
FACADE	F-03 THE BRICK MISFIT
LENGTH	148 M
HEIGHT	19.0 M
CROWN	LOBEPAIR
STAY	26 H
OCCUPANCY	1 020
ANSWERED BY	F-03

S-04 THE MALL — THE ALLEE, ELM TO ELM

speculative site for F-04 THE AVENUE ANSWER, 126 M long, at 1:1000 and in the air

SITE PLAN 1:1000


N
F-04 AT REST — 126 M OF PAINTED WALL
WALKING CORRIDOR — 62 M WIDE, MAT LAID AND LIFTED
F-04 FOOTPRINT — 126 M LONG, 3.6 M THICK, OVERSCALED AGAINST THE
90 M / H
OVERSCALE RATIO 1.4 : 1 AGAINST THE CLEARING
24 BOGIE LINES — TURF RESEEDED AFTER
0 50 100 M

OCCUPANCY, ONE DOT PER SIXTY

THE SAME SITE, FROM THE AIR — OVERSCALED

THE STAY, HOUR BY HOUR

S-04 — THE MALL

Only F-07, at 88 m and 14.5 m, passes between the elms. It walks the axis at 90 m an hour and stops four times, which takes an afternoon and empties every bench for four hundred metres.

· F-04 THE AVENUE ANSWER · 126 M LONG · 31.0 M HIGH · CROWN DRUM

· ALLÉE — FACADE WALKS THE AXIS, ELM TO ELM

WHAT IT COSTS THE PARK

Turf compaction under 24 bogie lines, recorded and reseeded. No tree removed. No path resurfaced. The timber mat is laid ahead and lifted behind, so the only trace after the facade leaves is a brighter green stripe for one season.

· 0 TREES · 0 PATHS · 1 SEASON OF BRIGHTER GRASS

PLAN KEY

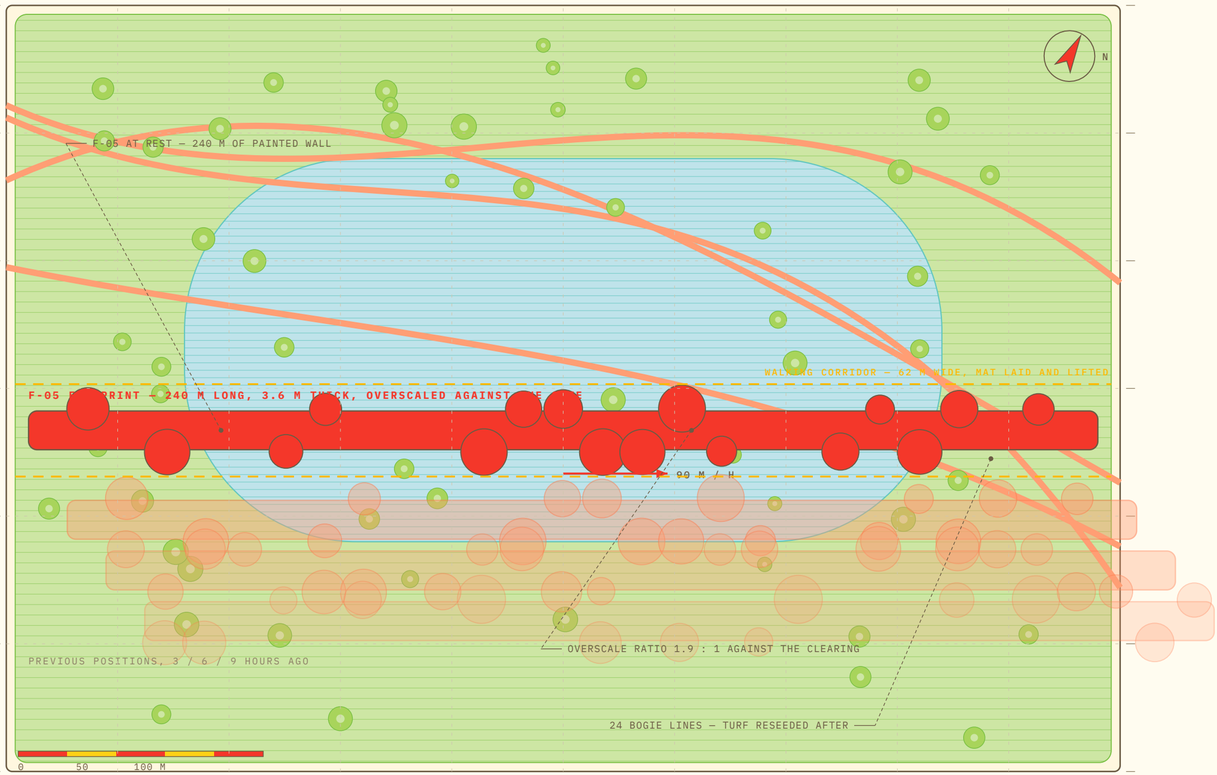
- FACADE, IN POSITION
- FACADE, HOURS AGO
- TURF
- WATER
- PAVING
- PATH

ITEM	VALUE
SITE	THE MALL
FACADE	F-04 THE AVENUE ANSWER
LENGTH	126 M
HEIGHT	31.0 M
CROWN	DRUM
STAY	9 H
OCCUPANCY	620
ANSWERED BY	F-07

S-05 CONSERVATORY WATER — SPEAKING TO A REFLECTION

speculative site for F-05 THE LONG YELLOW, 240 M long, at 1:1000 and in the air

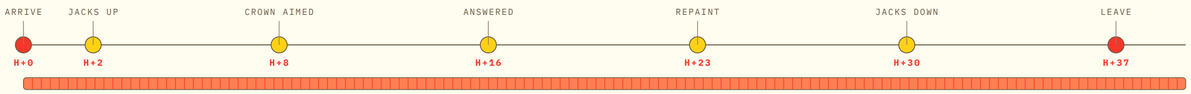
SITE PLAN 1:1000


N
F-05 AT REST — 240 M OF PAINTED WALL
F-05 FOOTPRINT — 240 M LONG, 3.6 M THICK, OVERSCALED AGAINST THE LAKE
WALKING CORRIDOR — 62 M WIDE, MAT LAID AND LIFTED
90 M / H
OVERSCALE RATIO 1.9 : 1 AGAINST THE CLEARING
PREVIOUS POSITIONS, 3 / 6 / 9 HOURS AGO
24 BOGIE LINES — TURF RESEEDED AFTER
0 50 100 M

THE SAME SITE, FROM THE AIR — OVERSCALED

OCCUPANCY, ONE DOT PER SIXTY

THE STAY, HOUR BY HOUR



S-05 — CONSERVATORY WATER

The model-boat basin doubles the facade exactly. F-08 is the only one of the twelve whose crown is aimed at the water rather than at another facade, and it is recorded as talking to itself.

· F-05 THE LONG YELLOW · 240 M LONG · 18.0 M HIGH · CROWN HALF

· MODEL-BOAT BASIN — FACADE SPEAKS TO ITS REFLECTION

WHAT IT COSTS THE PARK

Turf compaction under 24 bogie lines, recorded and reseeded. No tree removed. No path resurfaced. The timber mat is laid ahead and lifted behind, so the only trace after the facade leaves is a brighter green stripe for one season.

· 0 TREES · 0 PATHS · 1 SEASON OF BRIGHTER GRASS

PLAN KEY

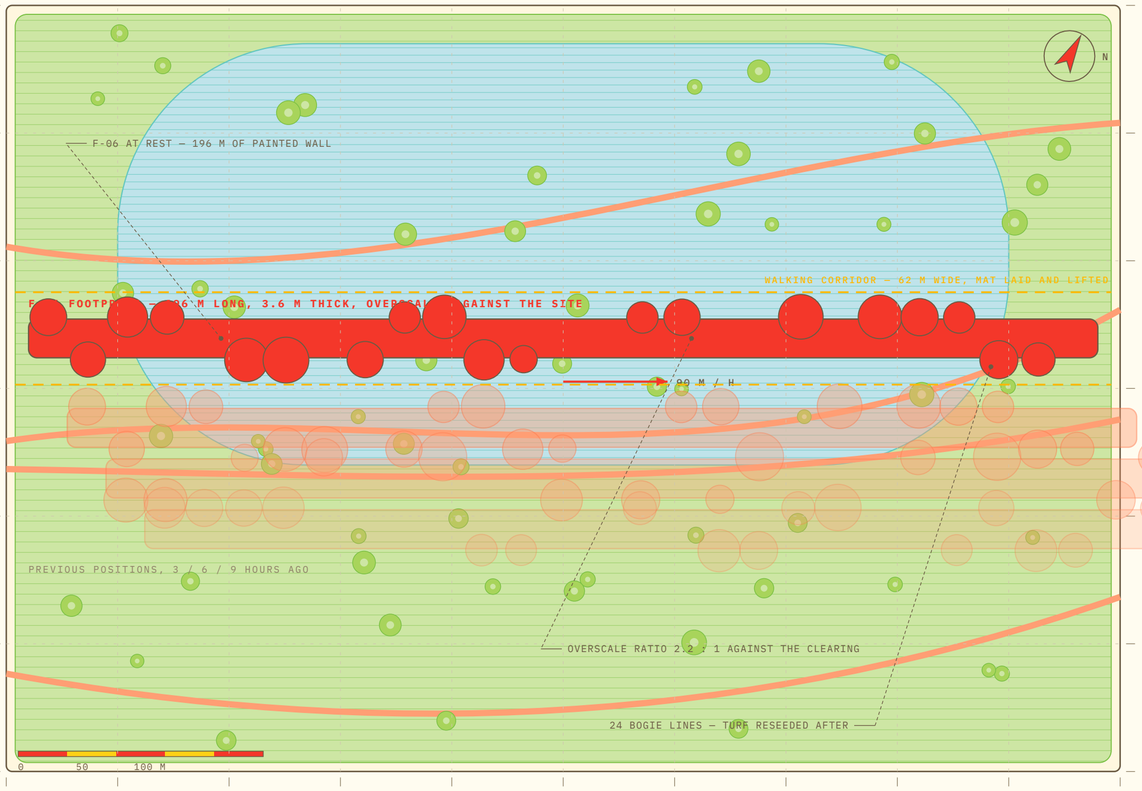
- FACADE, IN POSITION
- FACADE, HOURS AGO
- TURF
- WATER
- PAVING
- PATH

ITEM	VALUE
SITE	CONSERVATORY WATER
FACADE	F-05 THE LONG YELLOW
LENGTH	240 M
HEIGHT	18.0 M
CROWN	HALF
STAY	31 H
OCCUPANCY	980
ANSWERED BY	ITS REFLECTION

S-06 HARLEM MEER — A TIMBER PIER AT THE NORTH SHORE

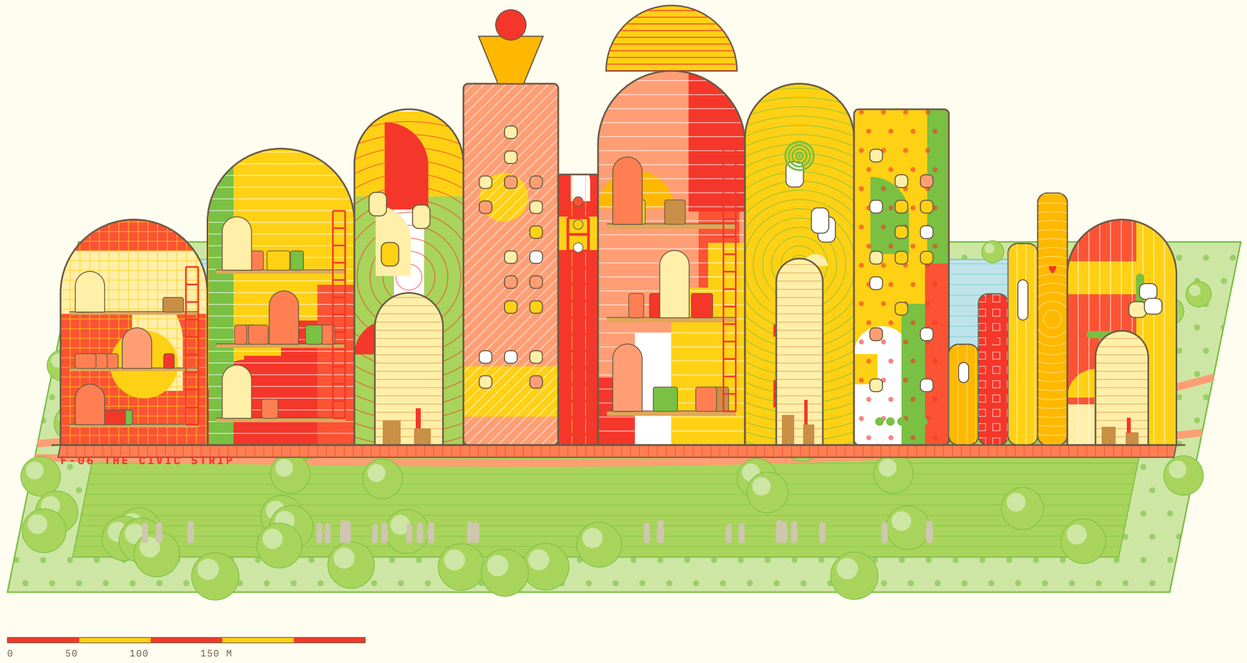
speculative site for F-06 THE CIVIC STRIP, 196 M long, at 1:1000 and in the air

SITE PLAN 1:1000

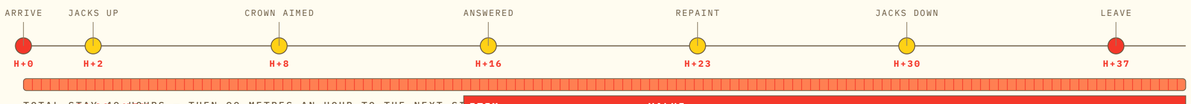

N
F-06 AT REST — 196 M OF PAINTED WALL
WALKING CORRIDOR — 62 M WIDE, MAT LAID AND LIFTED
F-06 FOOTP… 196 M LONG, 3.6 M THICK, OVERSCALED AGAINST THE SITE
90 M / H
PREVIOUS POSITIONS, 3 / 6 / 9 HOURS AGO
OVERSCALE RATIO 2.2 : 1 AGAINST THE CLEARING
24 BOGIE LINES — TURF RESEEDED AFTER
0 50 100 M

OCCUPANCY, ONE DOT PER SIXTY

THE SAME SITE, FROM THE AIR — OVERSCALED



THE STAY, HOUR BY HOUR



S-06 — HARLEM MEER

F-01 stands on 184 m of temporary timber pier laid on the Meer, jacked off the water on 62 legs. It is the loudest position in the park and the furthest from Fifth Avenue, which is not a coincidence.

· F-06 THE CIVIC STRIP · 196 M LONG · 24.0 M HIGH · CROWN BELL

· NORTH SHORE — FACADE ON A TIMBER PIER

WHAT IT COSTS THE PARK

Turf compaction under 24 bogie lines, recorded and reseeded. No tree removed. No path resurfaced. The timber mat is laid ahead and lifted behind, so the only trace after the facade leaves is a brighter green stripe for one season.

· 0 TREES · 0 PATHS · 1 SEASON OF BRIGHTER GRASS

PLAN KEY

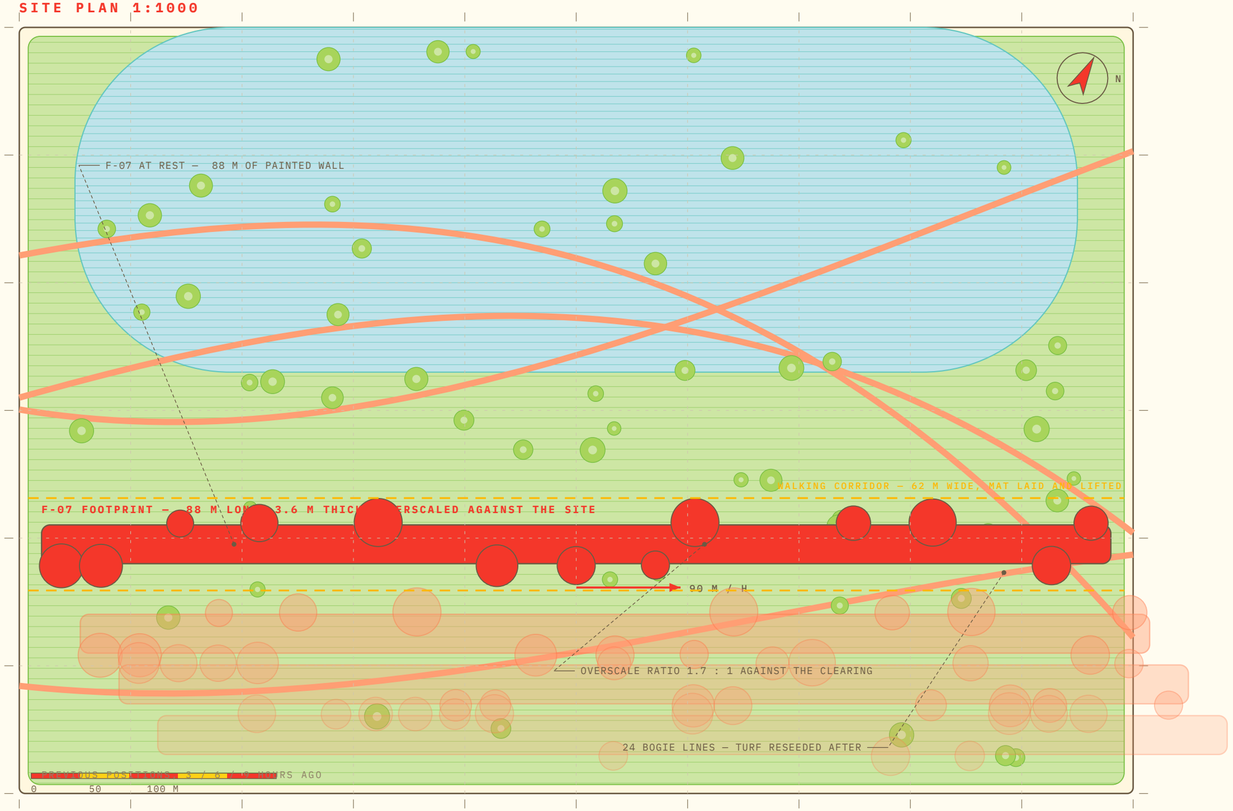
- FACADE, IN POSITION
- FACADE, HOURS AGO
- TURF
- WATER
- PAVING
- PATH

ITEM	VALUE
SITE	HARLEM MEER
FACADE	F-06 THE CIVIC STRIP
LENGTH	196 M
HEIGHT	24.0 M
CROWN	BELL
STAY	40 H
OCCUPANCY	1 240
ANSWERED BY	F-09

S-07 RESERVOIR SOUTH GATE — THE GATEHOUSE ON THE BRIDLE PATH

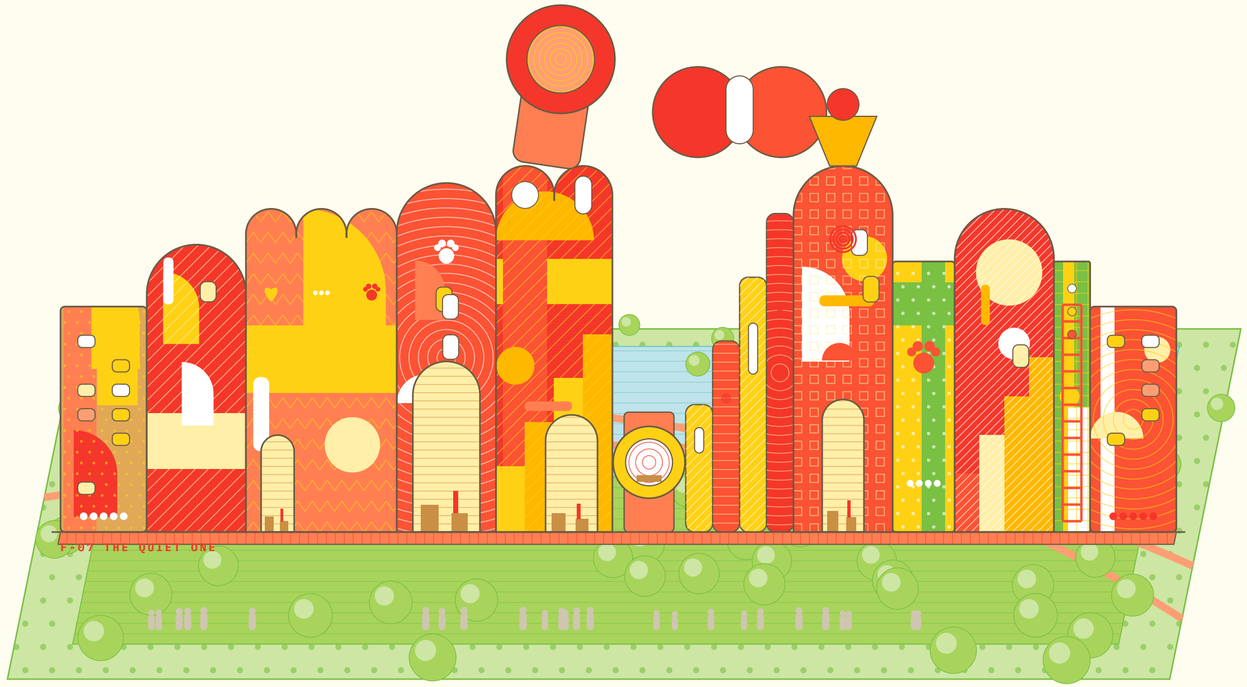
speculative site for F-07 THE QUIET ONE, 88 M long, at 1:1000 and in the air

SITE PLAN 1:1000


N
F-07 AT REST — 88 M OF PAINTED WALL
F-07 FOOTPRINT — 88 M LONG, 3.6 M THICK, OVERSCALED AGAINST THE SITE
WALKING CORRIDOR — 62 M WIDE, MAT LAID AND LIFTED
90 M / H
OVERSCALE RATIO 1.7 : 1 AGAINST THE CLEARING
24 BOGIE LINES — TURF RESEEDED AFTER
0 50 100 M

OCCUPANCY, ONE DOT PER SIXTY

THE SAME SITE, FROM THE AIR — OVERSCALED



THE STAY, HOUR BY HOUR

S-07 — RESERVOIR SOUTH GATE

F-09 blocks the bridle path for eleven days. Runners are routed through its three arches, so the facade is entered by four thousand people a day without any of them stopping.

· F-07 THE QUIET ONE · 88 M LONG · 14.5 M HIGH · CROWN LOBEPAIR

· GATEHOUSE — FACADE ON THE BRIDLE PATH

WHAT IT COSTS THE PARK

Turf compaction under 24 bogie lines, recorded and reseeded. No tree removed. No path resurfaced. The timber mat is laid ahead and lifted behind, so the only trace after the facade leaves is a brighter green stripe for one season.

· 0 TREES · 0 PATHS · 1 SEASON OF BRIGHTER GRASS

PLAN KEY

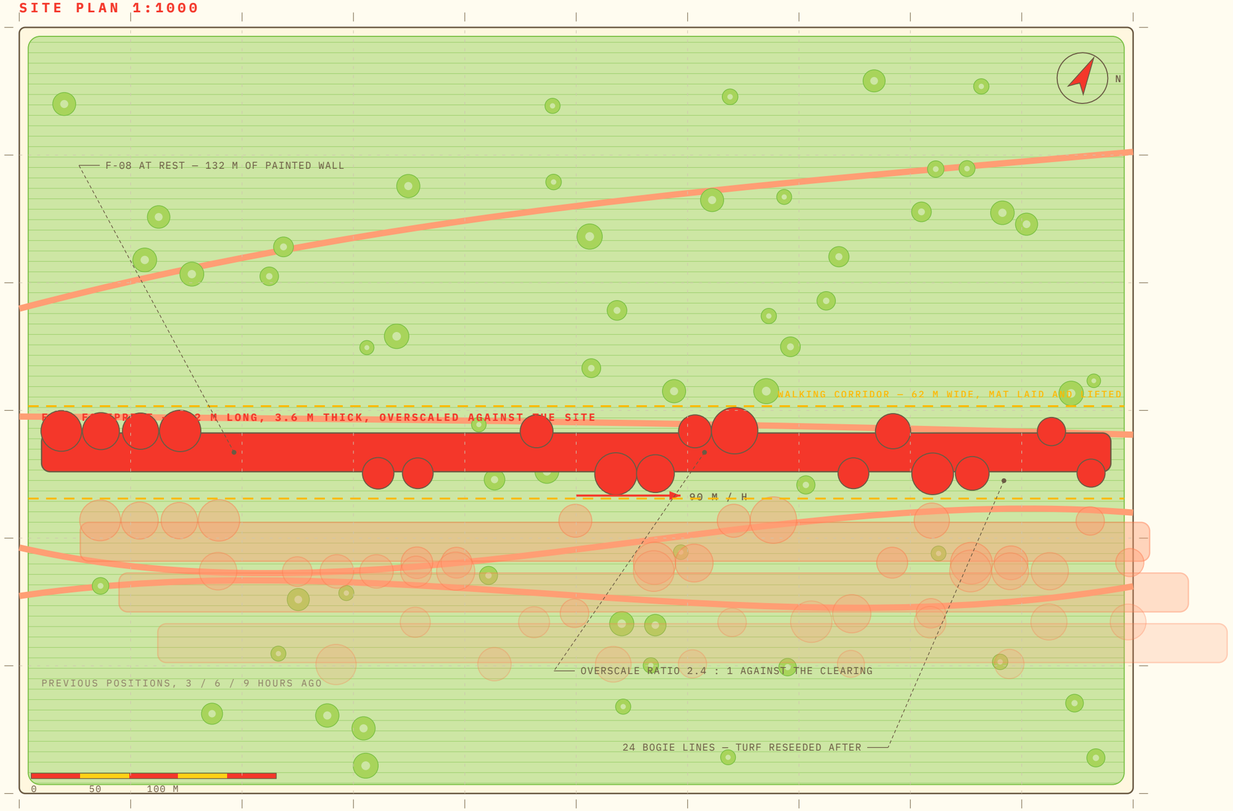
- FACADE, IN POSITION
- FACADE, HOURS AGO
- TURF
- WATER
- PAVING
- PATH

ITEM	VALUE
SITE	RESERVOIR SOUTH GATE
FACADE	F-07 THE QUIET ONE
LENGTH	88 M
HEIGHT	14.5 M
CROWN	LOBEPAIR
STAY	11 D
OCCUPANCY	4 000 / D
ANSWERED BY	F-04

S-08 NORTH MEADOW — SIX FACADES IN A RING

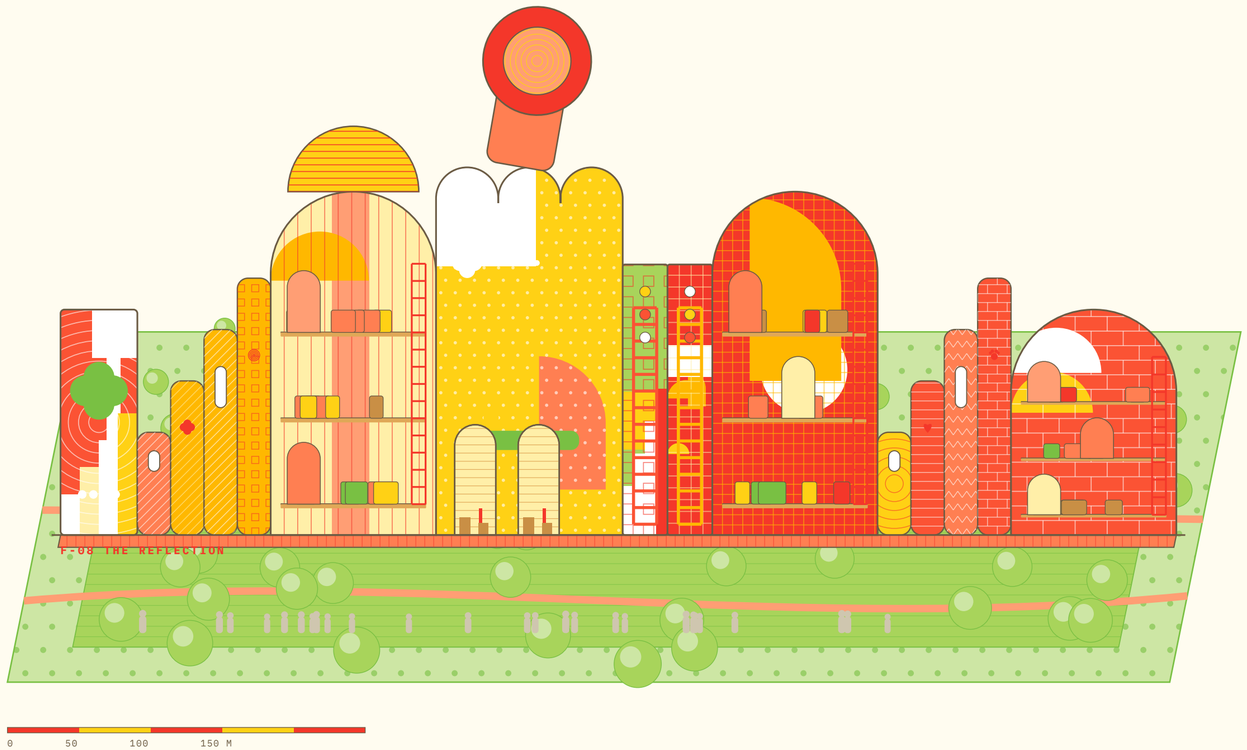
speculative site for F-08 THE REFLECTION, 132 M long, at 1:1000 and in the air

SITE PLAN 1:1000


N
F-08 AT REST — 132 M OF PAINTED WALL
WALKING CORRIDOR — 62 M WIDE, MAT LAID AND LIFTED
F-08 THE REFLECTION — 132 M LONG, 3.6 M THICK, OVERSCALED AGAINST THE SITE
90 M / H
PREVIOUS POSITIONS, 3 / 6 / 9 HOURS AGO
OVERSCALE RATIO 2.4 : 1 AGAINST THE CLEARING
24 BOGIE LINES — TURF RESEEDED AFTER
0 50 100 M

OCCUPANCY, ONE DOT PER SIXTY

THE SAME SITE, FROM THE AIR — OVERSCALED



THE STAY, HOUR BY HOUR

S-08 — NORTH MEADOW

The ballfield grid takes six facades in a closed ring, 240 m across, crowns turned inward. Nothing can be said in this arrangement that everyone does not hear at once.

· F-08 THE REFLECTION · 132 M LONG · 20.0 M HIGH · CROWN TUBE

· BALLFIELD GRID — SIX FACADES IN A RING

WHAT IT COSTS THE PARK

Turf compaction under 24 bogie lines, recorded and reseeded. No tree removed. No path resurfaced. The timber mat is laid ahead and lifted behind, so the only trace after the facade leaves is a brighter green stripe for one season.

· 0 TREES · 0 PATHS · 1 SEASON OF BRIGHTER GRASS

PLAN KEY

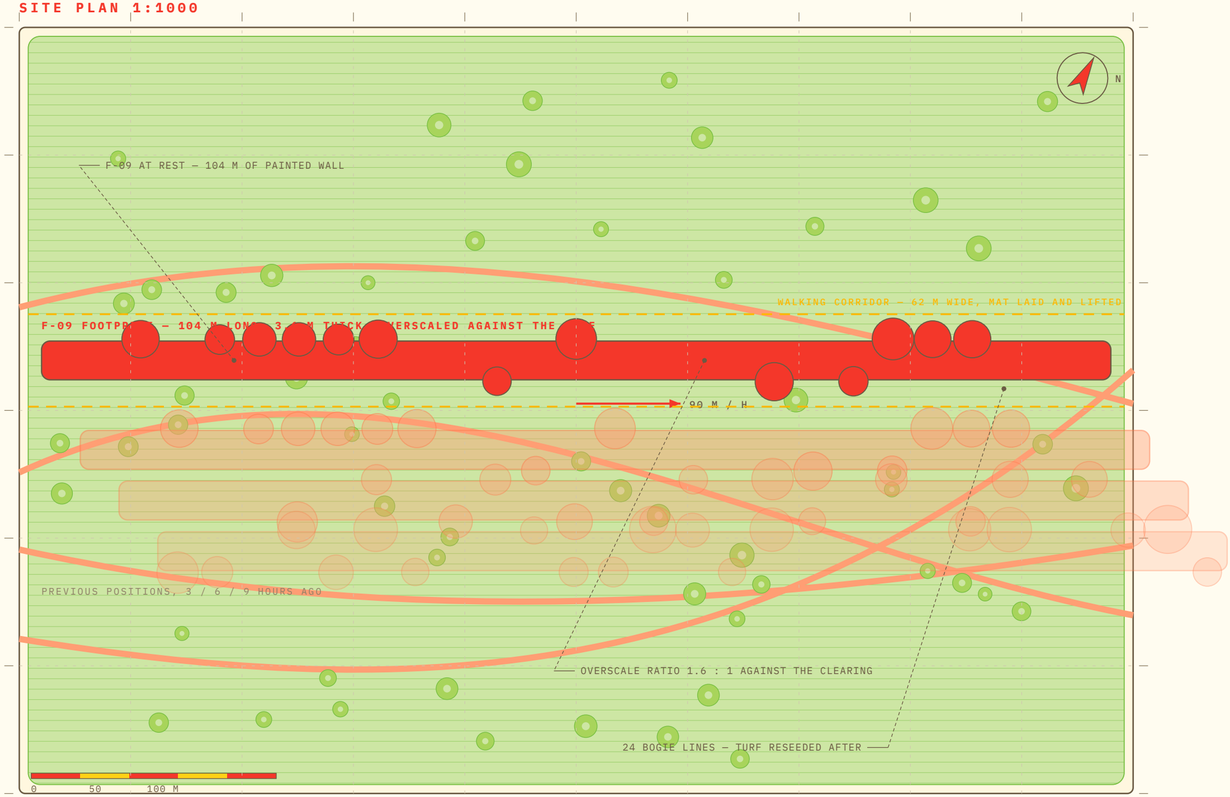
- FACADE, IN POSITION
- FACADE, HOURS AGO
- TURF
- WATER
- PAVING
- PATH

ITEM	VALUE
SITE	NORTH MEADOW
FACADE	F-08 THE REFLECTION
LENGTH	132 M
HEIGHT	20.0 M
CROWN	TUBE
STAY	6 H
OCCUPANCY	2 100
ANSWERED BY	ALL ELEVEN

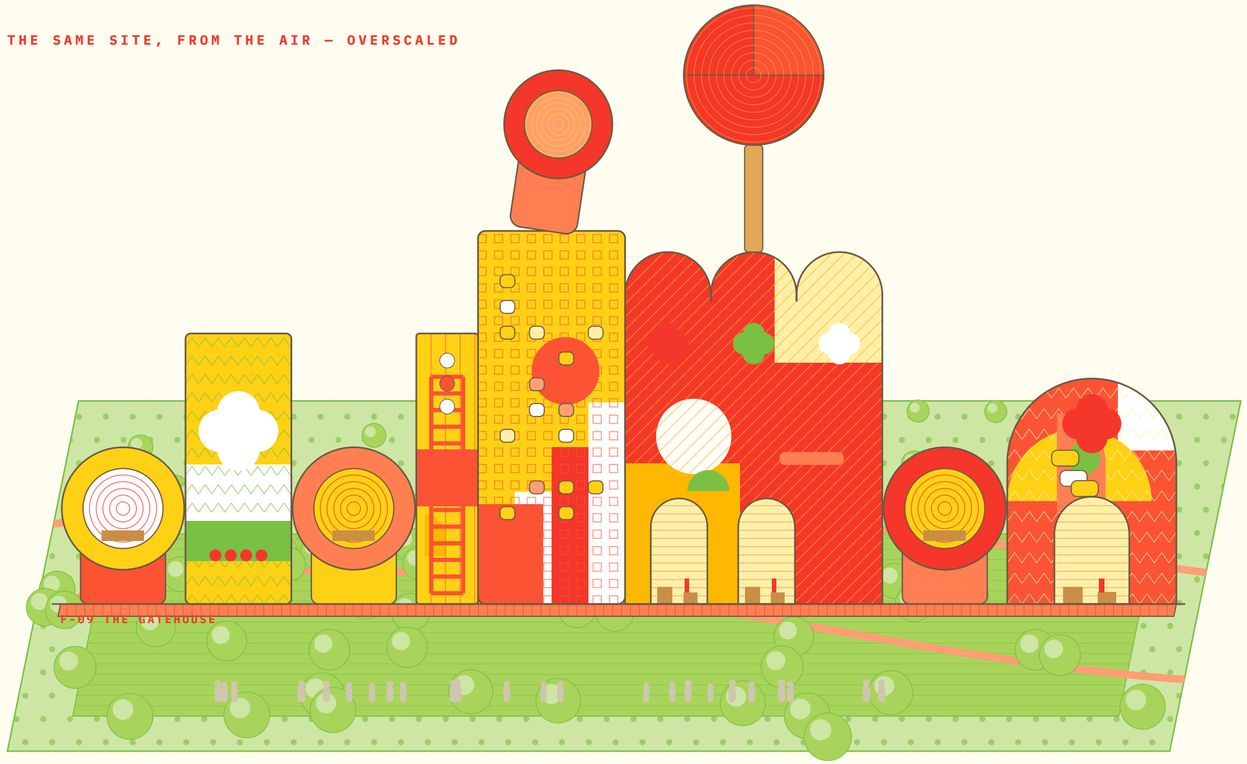
S-09 STRAWBERRY FIELDS — THE SMALLEST FACADE, THE LOWEST VOICE

speculative site for F-09 THE GATEHOUSE, 104 M long, at 1:1000 and in the air

SITE PLAN 1:1000

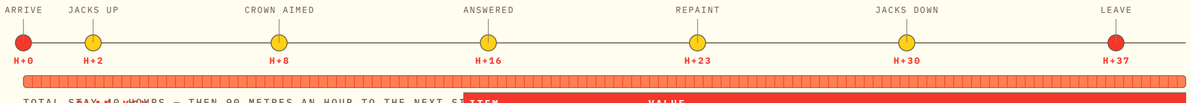

N
F-09 AT REST — 104 M OF PAINTED WALL
WALKING CORRIDOR — 62 M WIDE, MAT LAID AND LIFTED
F-09 FOOTPRINT — 104 M LONG, 3 M THICK, OVERSCALED AGAINST THE CLEARING
90 M / H
PREVIOUS POSITIONS, 3 / 6 / 9 HOURS AGO
OVERSCALE RATIO 1.6 : 1 AGAINST THE CLEARING
24 BOGIE LINES — TURF RESEEDED AFTER
0 50 100 M

THE SAME SITE, FROM THE AIR — OVERSCALED



OCCUPANCY, ONE DOT PER SIXTY

THE STAY, HOUR BY HOUR



S-09 — STRAWBERRY FIELDS

F-07 on the west slope, mostly hidden, crown at 90 m reach. This is the position facades take when they have been answered and want to stop being looked at for a while.

· F-09 THE GATEHOUSE · 104 M LONG · 28.0 M HIGH · CROWN DRUM

· WEST SLOPE — SMALLEST FACADE, LOWEST VOICE

WHAT IT COSTS THE PARK

Turf compaction under 24 bogie lines, recorded and reseeded. No tree removed. No path resurfaced. The timber mat is laid ahead and lifted behind, so the only trace after the facade leaves is a brighter green stripe for one season.

· 0 TREES · 0 PATHS · 1 SEASON OF BRIGHTER GRASS

PLAN KEY

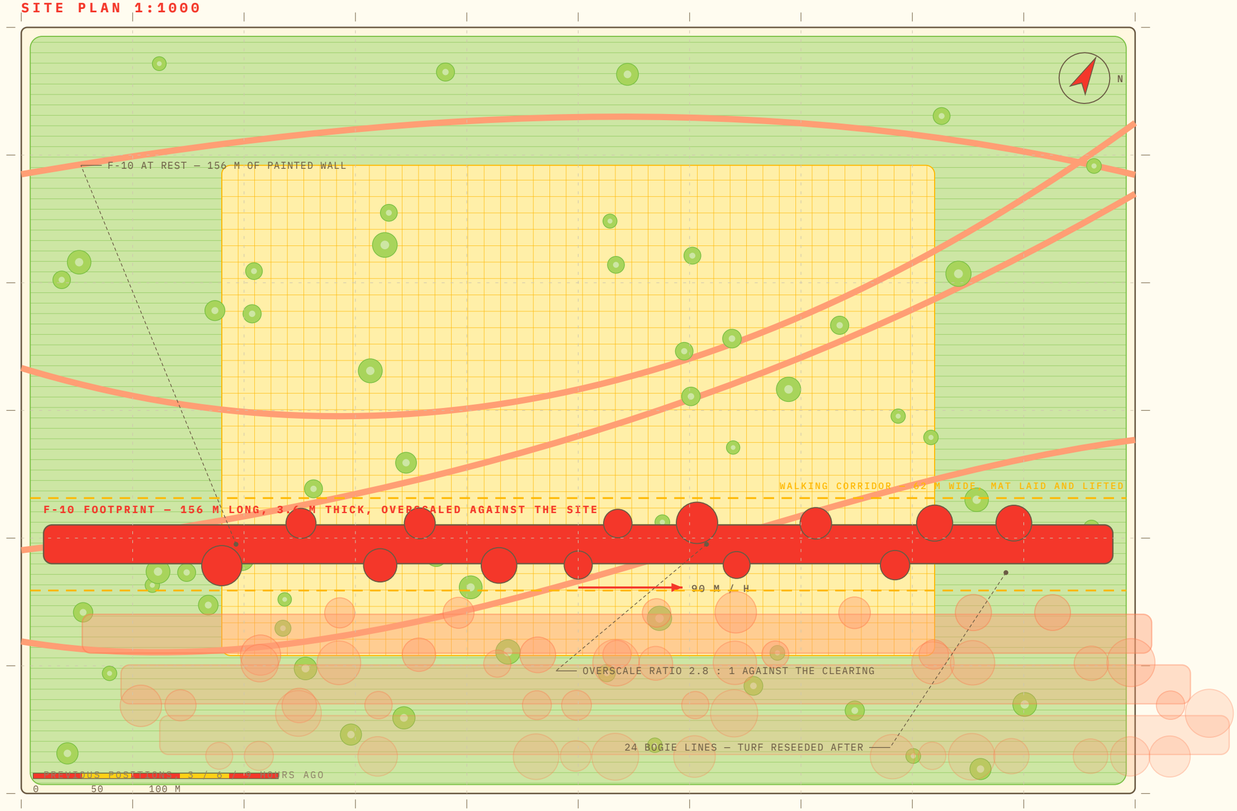
- FACADE, IN POSITION
- FACADE, HOURS AGO
- TURF
- WATER
- PAVING
- PATH

ITEM	VALUE
SITE	STRAWBERRY FIELDS
FACADE	F-09 THE GATEHOUSE
LENGTH	104 M
HEIGHT	28.0 M
CROWN	DRUM
STAY	22 H
OCCUPANCY	740
ANSWERED BY	F-03

S-10 GRAND army plaza — the facade meets the avenue

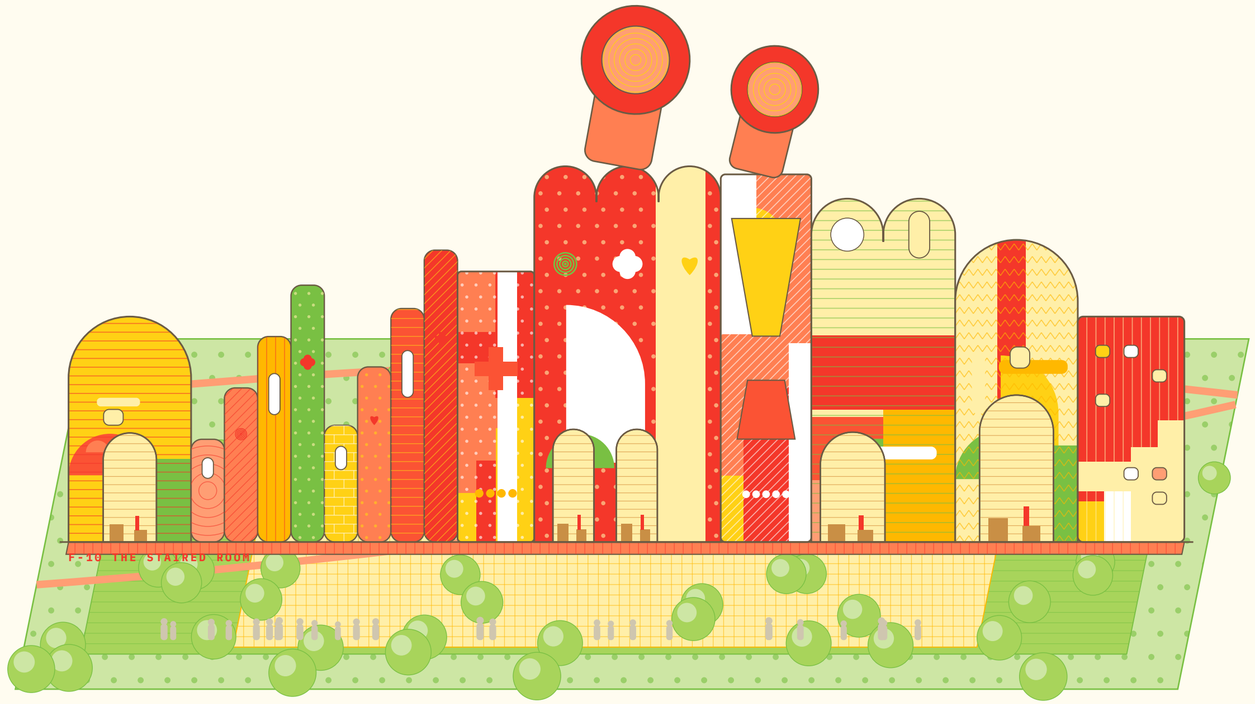
speculative site for F-10 THE STAIRED ROOM, 156 M long, at 1:1000 and in the air

SITE PLAN 1:1000

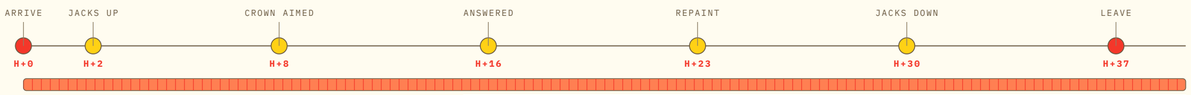

N
F-10 AT REST — 156 M OF PAINTED WALL
WALKING CORRIDOR — 2.2 M WIDE, MAT LAID AND LIFTED
F-10 FOOTPRINT — 156 M LONG, 3.0 M THICK, OVERSCALED AGAINST THE SITE
90 M / H
OVERSCALE RATIO 2.8 : 1 AGAINST THE CLEARING
24 BOGIE LINES — TURF RESEEDED AFTER
0 50 100 M

OCCUPANCY, ONE DOT PER SIXTY

THE SAME SITE, FROM THE AIR — OVERSCALED



THE STAY, HOUR BY HOUR



S-10 — GRAND ARMY PLAZA

F-04 stands across the plaza with 31 m of painted brick facing Fifth Avenue. The hotel opposite is exactly the same height, which is the joke, and the facade is the only one of the two that can leave.

· F-10 THE STAIRED ROOM · 156 M LONG · 23.0 M HIGH · CROWN HALF

· SE CORNER — FACADE MEETS THE AVENUE

WHAT IT COSTS THE PARK

Turf compaction under 24 bogie lines, recorded and reseeded. No tree removed. No path resurfaced. The timber mat is laid ahead and lifted behind, so the only trace after the facade leaves is a brighter green stripe for one season.

· 0 TREES · 0 PATHS · 1 SEASON OF BRIGHTER GRASS

PLAN KEY

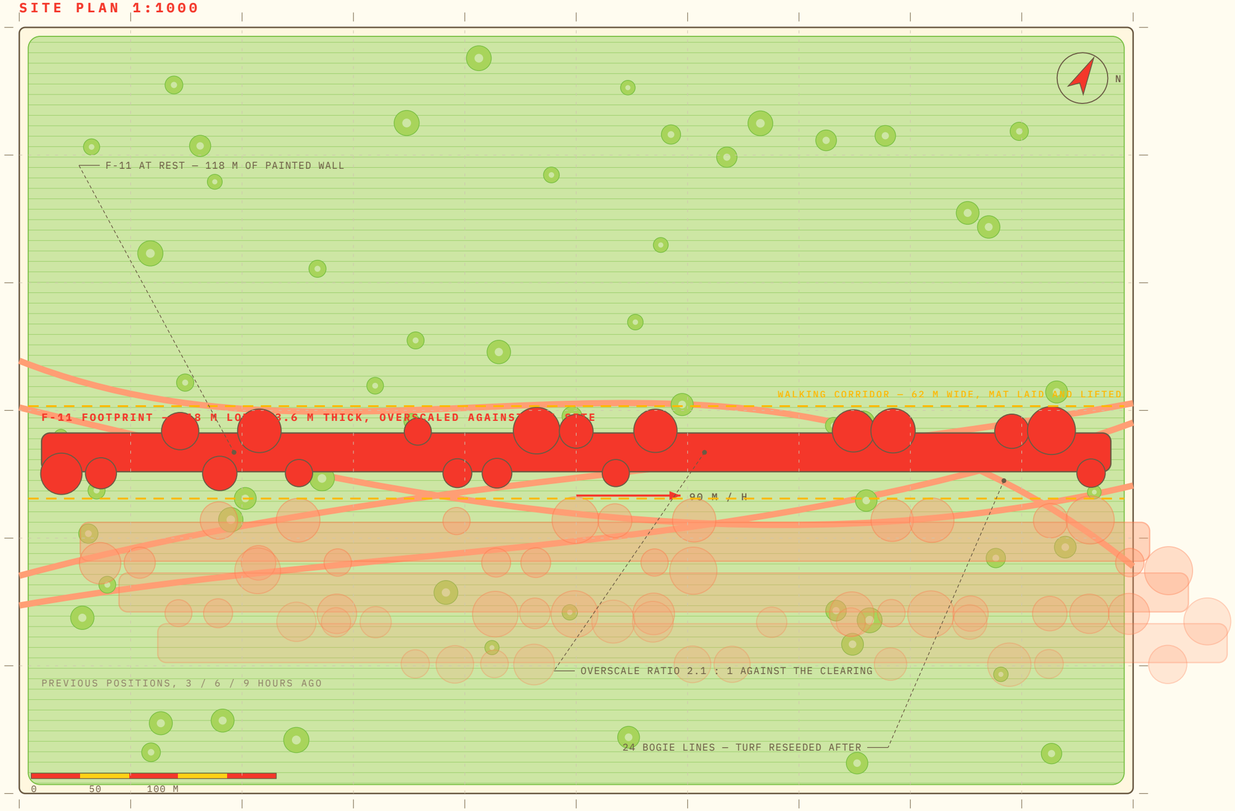
- FACADE, IN POSITION
- FACADE, HOURS AGO
- TURF
- WATER
- PAVING
- PATH

ITEM	VALUE
SITE	GRAND ARMY PLAZA
FACADE	F-10 THE STAIRED ROOM
LENGTH	156 M
HEIGHT	23.0 M
CROWN	HALF
STAY	34 H
OCCUPANCY	1 360
ANSWERED BY	F-11

S-11 DUKE ELLINGTON CIRCLE — THE FACADE TURNS A CORNER

speculative site for F-11 THE CIRCLE TURNER, 118 M long, at 1:1000 and in the air

SITE PLAN 1:1000


N
F-11 AT REST — 118 M OF PAINTED WALL
F-11 FOOTPRINT — 118 M LONG, 3.6 M THICK, OVERSCALED AGAINST THE CIRCLE
WALKING CORRIDOR — 62 M WIDE, MAT LAID AND LIFTED
90 M / H
OVERSCALE RATIO 2.1 : 1 AGAINST THE CLEARING
PREVIOUS POSITIONS, 3 / 6 / 9 HOURS AGO
24 BOGIE LINES — TURF RESEEDED AFTER
0 50 100 M

OCCUPANCY, ONE DOT PER SIXTY

THE SAME SITE, FROM THE AIR — OVERSCALED

THE STAY, HOUR BY HOUR

S-11 — DUKE ELLINGTON CIRCLE

F-11 curves 118 m around the circle at the north-east corner, its crown aimed diagonally across the Meer at F-01. The two of them hold the longest open conversation in the record: nine weeks.

· F-11 THE CIRCLE TURNER · 118 M LONG · 25.5 M HIGH · CROWN BELL

· NE CORNER — FACADE ON THE CIRCLE

WHAT IT COSTS THE PARK

Turf compaction under 24 bogie lines, recorded and reseeded. No tree removed. No path resurfaced. The timber mat is laid ahead and lifted behind, so the only trace after the facade leaves is a brighter green stripe for one season.

· 0 TREES · 0 PATHS · 1 SEASON OF BRIGHTER GRASS

PLAN KEY

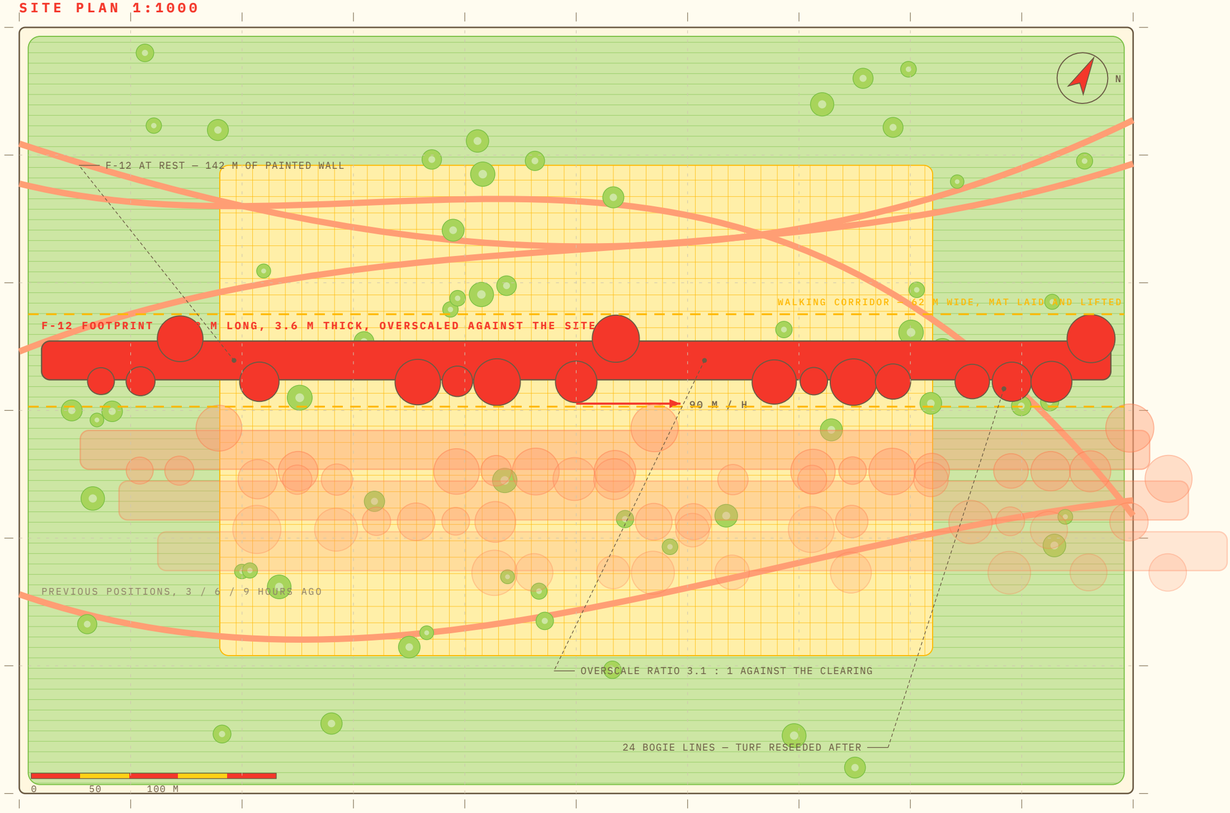
- FACADE, IN POSITION
- FACADE, HOURS AGO
- TURF
- WATER
- PAVING
- PATH

ITEM	VALUE
SITE	DUKE ELLINGTON CIRCLE
FACADE	F-11 THE CIRCLE TURNER
LENGTH	118 M
HEIGHT	25.5 M
CROWN	BELL
STAY	9 WK
OCCUPANCY	1 180
ANSWERED BY	F-01

S-12 COLUMBUS CIRCLE — THE FACADE AS A DOOR TO THE PARK

speculative site for F-12 THE DOOR, 142 M long, at 1:1000 and in the air

SITE PLAN 1:1000


N
F-12 AT REST — 142 M OF PAINTED WALL
WALKING CORRIDOR — 2.2 M WIDE, MAT LAID AND LIFTED
F-12 FOOTPRINT — 142 M LONG, 3.6 M THICK, OVERSCALED AGAINST THE SITE
90 M / H
PREVIOUS POSITIONS, 3 / 6 / 9 HOURS AGO
OVERSCALE RATIO 3.1 : 1 AGAINST THE CLEARING
24 BOGIE LINES — TURF RESEEDED AFTER
0 50 100 M

OCCUPANCY, ONE DOT PER SIXTY

THE SAME SITE, FROM THE AIR — O

THE STAY, HOUR BY HOUR

S-12 — COLUMBUS CIRCLE

F-12 stands square across the south-west entrance so that everyone entering the park walks through it. Occupancy is not counted here because it is indistinguishable from footfall.

· F-12 THE DOOR · 142 M LONG · 29.0 M HIGH · CROWN DRUM

· SW CORNER — FACADE AS A DOOR TO THE PARK

WHAT IT COSTS THE PARK

Turf compaction under 24 bogie lines, recorded and reseeded. No tree removed. No path resurfaced. The timber mat is laid ahead and lifted behind, so the only trace after the facade leaves is a brighter green stripe for one season.

· 0 TREES · 0 PATHS · 1 SEASON OF BRIGHTER GRASS

PLAN KEY

- FACADE, IN POSITION
- FACADE, HOURS AGO
- TURF
- WATER
- PAVING
- PATH

ITEM	VALUE
SITE	COLUMBUS CIRCLE
FACADE	F-12 THE DOOR
LENGTH	142 M
HEIGHT	29.0 M
CROWN	DRUM
STAY	40 H
OCCUPANCY	FOOTFALL
ANSWERED BY	F-04

SHEEP MEADOW, FROM THE AIR

F-02 at 212 m across six hectares of level turf

0 100 200 300 M

WHY IT WORKS HERE

Nothing on this site is nearer than eighty metres, so the facade can be read at its full length from one position. It is the only site in the park where that is true, and it is therefore where a facade goes when it wants to be understood rather than merely noticed.

· READ DISTANCE 340 M · NO OBSTRUCTION

WHAT THE PUBLIC DOES

Sits along the base, out of the wind, on the south face. Occupancy peaks at 1 480 in the late afternoon and the upper walk is full within twenty minutes of the jacks going up.

· PEAK 1 480 · UPPER WALK 180

WHERE IT GOES NEXT

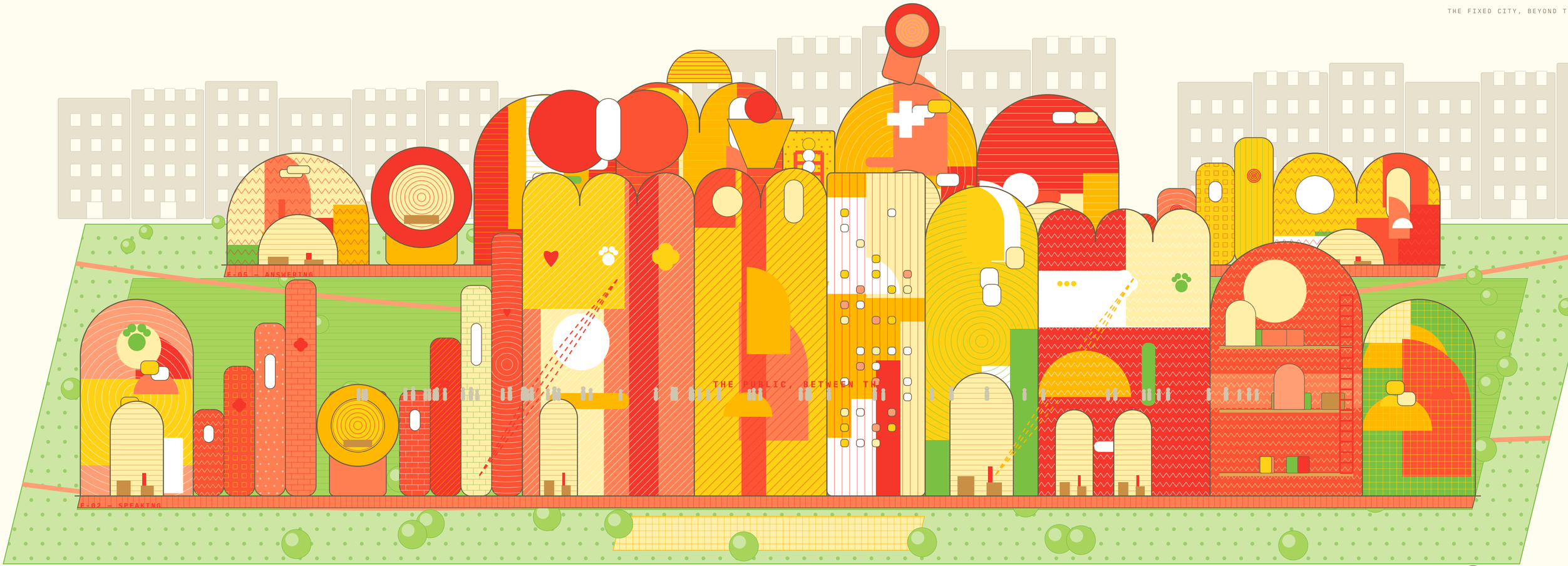
North to the Great Lawn, six hours by the West Drive, to answer F-05. The route is fixed by the 79 St transverse, which cannot be crossed.

· 6 H · 540 M · VIA WEST DRIVE

DRAWN AS CABINET OBLIQUE — THE PARK FORESHORTENED, THE FACADES NOT

THE GREAT LAWN — TWO FACADES, FACING

F-02 and F-05, 320 m apart, crowns aligned to 2 degrees



THE ROOM MADE BY TWO WALLS

Two facades on the long sides of the oval make a room 320 m across with no roof, no doors, and 1 480 seats built into the two thicknesses. Neither wall is the front of anything. The room is the conversation.

· 320 M CLEAR · 2 960 SEATS TOTAL · NO ROOF

WHAT IS SAID

F-02 aims first. F-05 repaints one field yellow, waits an hour, then walks 90 m nearer. That is the whole of the exchange and it takes six hours, which is roughly the length of a good argument.

· 4 DEG ALIGNMENT · 72 H WINDOW · SEE PLATE 48

WHAT THE PARK LOSES

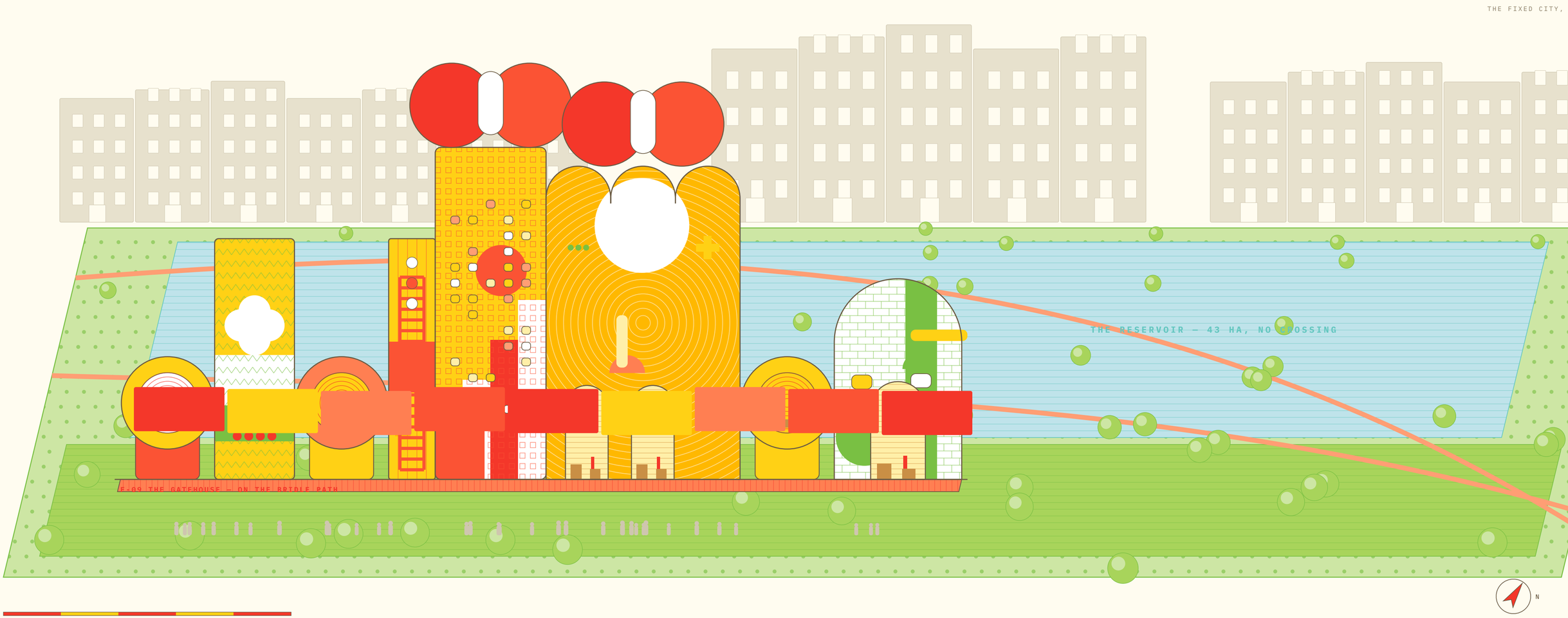
The oval is unusable for softball for two days. This is recorded as the cost and is not disputed. The facades pay it back by leaving.

· 2 DAYS · 6 DIAMONDS · REPAID BY DEPARTURE

DRAWN AS CABINET OBLIQUE — THE PARK FORESHORTENED, THE FACADES NOT

THE RESERVOIR SOUTH GATE

F-09 across the bridle path — four thousand people a day walk through it



A FACADE USED AS A GATE

Three arches at 4.2 m clear take the running track straight through the wall. Nobody stops; everybody enters. It is the highest occupancy in the record and the lowest dwell time, and the facade reports it as the loneliest of its positions.

· 4 000 / DAY · DWELL 40 SEC · 11 DAYS

THE REFLECTION

At 43 hectares the Reservoir doubles the facade for anyone on the far side, so the wall is effectively 56 m tall from the north. The reflection is drawn at 30% and is never painted, only borrowed.

· APPARENT HEIGHT 56 M FROM THE NORTH

THE DETOUR

No facade crosses this water. The circuit around it is 1 100 m and takes twelve hours, which is why the north of the park holds its own conversation, largely separate from the south.

· 1 100 M · 12 H · TWO CONVERSATIONS, NOT ONE

DRAWN AS CABINET OBLIQUE — THE PARK FORESHORTENED, THE FACADES NOT

NORTH MEADOW — SIX FACADES IN A RING

the ballfield grid closed into a room 240 m across, crowns turned inward

0 100 200 300 M

THE CLOSED RING

Six facades, 240 m across, every crown aimed at the centre. Nothing can be said in this arrangement that everyone does not hear at once, which is the reason it is only used twice in the record and never for longer than forty hours.

· 6 FACADES · 240 M · 7 400 SEATS

WHY IT IS RARE

A closed ring removes the possibility of not listening. Facades find this intolerable for the same reason people do, and by hour forty at least one of the six has begun to turn its crown outward.

· MAX 40 H · FIRST DEFECTION AT H+31

WEEK FIVE

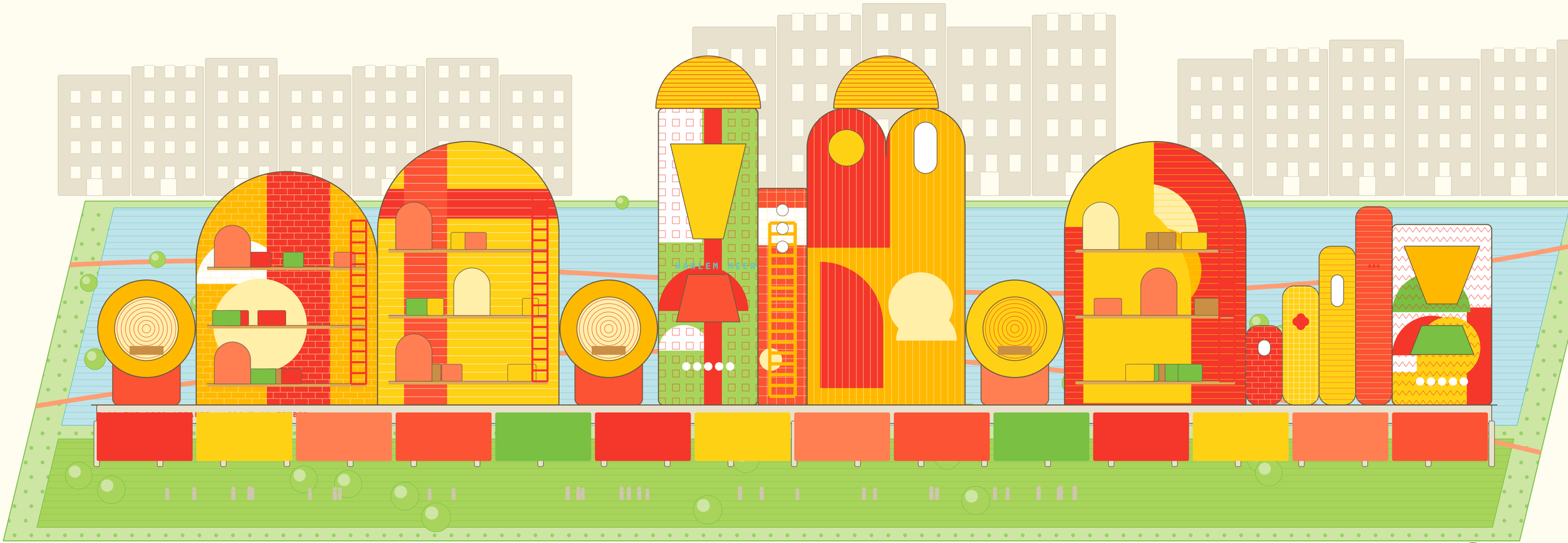
In week five all twelve stand here at once — the consequence of a third refusal. It is the only plate in the atlas where the park is genuinely full.

· 12 FACADES · 1 968 M OF PAINTED WALL · SEE PLATE 47

DRAWN AS CABINET OBLIQUE — THE PARK FORESHORTENED, THE FACADES NOT

HARLEM MEER — THE FACADE ON A PIER

F-01, 184 m of painted wall jacked off the water on 62 legs



0 100 200 300 M

THE PIER

184 m of temporary timber, laid in four days by whoever turns up, jacked clear of the water on 62 legs, removed in three. It is the only construction in the atlas that is not itself a facade.

· 184 M · 62 LEGS · 4 DAYS UP, 3 DAYS DOWN

THE LOUDEST POSITION

Water carries the crown further than turf. From here F-01 reaches F-11 at Duke Ellington Circle diagonally across the Meer and holds the longest open conversation in the record.

· 9 WEEKS OPEN · 480 M · CROWN TO CROWN

THE FURTHEST FROM FIFTH AVENUE

This is the north-east corner of the park, and it is the position the facades choose most often. Whether that is a preference or an argument is left to the reader.

· 3 900 M FROM 59 ST · CHOSEN 14 TIMES IN 8 WEEKS

DRAWN AS CABINET OBLIQUE — THE PARK FORESHORTENED, THE FACADES NOT

THE MALL — WALKING THE AXIS

F-07 is the only one of the twelve narrow enough to pass between the elms

TWELVE METRES OF CLEARANCE

The elm rows are 12.0 m apart at the trunk. F-07 is 11.2 m wide over its bogies and 14.5 m tall, which puts its parapet below the canopy. Every other facade in the atlas is too wide, too tall, or both.

· CLEAR 12.0 M · F-07 WIDTH 11.2 M · 0.8 M SPARE

AN AFTERNOON TO WALK IT

400 m at 90 m an hour with four stops: four and a half hours, which empties every bench on the Mall and fills the facade instead. Occupancy 620, the lowest in the record and the only figure the facades appear to be proud of.

· 400 M · 4.5 H · 4 STOPS · 620 OCCUPANTS

WHAT IT IS FOR

The Mall is the park's one formal axis, built to be walked down and looked along. A facade walking it at right angles to that intention is the closest this atlas comes to an argument with Olmsted, and it is meant affectionately.

· ONE AXIS · TWO INTENTIONS

DRAWN AS CABINET OBLIQUE — THE PARK FORESHORTENED, THE FACADES NOT

THE MIGRATION SCORE — EIGHT WEEKS

where each facade stood, and when it was answered

		WK 1	WK 2	WK 3	WK 4	WK 5	WK 6	WK 7	WK 8
F-01	THE PIER SPEAKER	S-06	S-06	S-06	S-06	S-08 (OPEN WITH F-02)	S-06	S-05 (OPEN WITH F-08)	S-05 (OPEN WITH F-08)
F-02	THE RED CONVERSANT	S-01 (OPEN WITH F-05)	S-02 (OPEN WITH F-05)	S-02	S-08 (OPEN WITH F-05)	S-08 (OPEN WITH F-01)	S-01 (OPEN WITH F-03)	S-01	S-04 (OPEN WITH F-03)
F-03	THE BRICK MISFIT	S-04 (OPEN WITH F-10)	S-03 (OPEN WITH F-10)	S-03	S-01 (OPEN WITH F-10)	S-02	S-04 (OPEN WITH F-02)	S-04 (OPEN WITH F-07)	S-04 (OPEN WITH F-07)
F-04	THE AVENUE ANSWER	S-10 (OPEN WITH F-11)	S-10	S-07 (OPEN WITH F-09)	S-07	S-02	S-10	S-12 (OPEN WITH F-12)	S-12
F-05	THE LONG YELLOW	S-02 (OPEN WITH F-09)	S-02 (OPEN WITH F-09)	S-08 (OPEN WITH F-06)	S-08 (OPEN WITH F-09)	S-08 (OPEN WITH F-06)	S-02	S-02	S-01 (OPEN WITH F-06)
F-06	THE CIVIC STRIP	S-08	S-08	S-08 (OPEN WITH F-05)	S-02 (OPEN WITH F-08)	S-08 (OPEN WITH F-05)	S-07 (OPEN WITH F-09)	S-07	S-02 (OPEN WITH F-05)
F-07	THE QUIET ONE	S-09	S-04 (OPEN WITH F-03)	S-04	S-09	S-08 (OPEN WITH F-08)	S-09	S-04 (OPEN WITH F-03)	S-04 (OPEN WITH F-03)
F-08	THE REFLECTION	S-05	S-05 (OPEN WITH F-05)	S-05	S-05 (OPEN WITH F-04)	S-08 (OPEN WITH F-07)	S-05	S-05 (OPEN WITH F-01)	S-05
F-09	THE GATEHOUSE	S-07	S-07	S-07 (OPEN WITH F-04)	S-03	S-08 (OPEN WITH F-10)	S-03 (OPEN WITH F-06)	S-03	S-06 (OPEN WITH F-01)
F-10	THE STAIRED ROOM	S-03 (OPEN WITH F-08)	S-03 (OPEN WITH F-08)	S-01	S-01 (OPEN WITH F-08)	S-08 (OPEN WITH F-09)	S-11 (OPEN WITH F-11)	S-11	S-11
F-11	THE CIRCLE TURNER	S-11 (OPEN WITH F-04)	S-11	S-06 (OPEN WITH F-01)	S-06 (OPEN WITH F-04)	S-08 (OPEN WITH F-12)	S-11 (OPEN WITH F-10)	S-10	S-10
F-12	THE DOOR	S-12	S-12	S-12	S-10	S-08 (OPEN WITH F-11)	S-12	S-12 (OPEN WITH F-04)	S-12

READING THE SCORE

A red cell is a facade that has not moved. A yellow cell is a facade that has moved during that week, and the arrow shows the direction of the migration. A green dot marks a conversation open at the end of the week.

· RED = STAYED · YELLOW = MOVED · GREEN DOT = SPEAKING

WEEK FIVE

In week five every facade stands at S-08, the North Meadow. This is not a festival. It is the consequence of F-08 refusing three times, and it is the only week in which the score has a single column.

· 12 AT ONE SITE · 1 968 M OF WALL · 40 HOURS

WHAT THE SCORE IS FOR

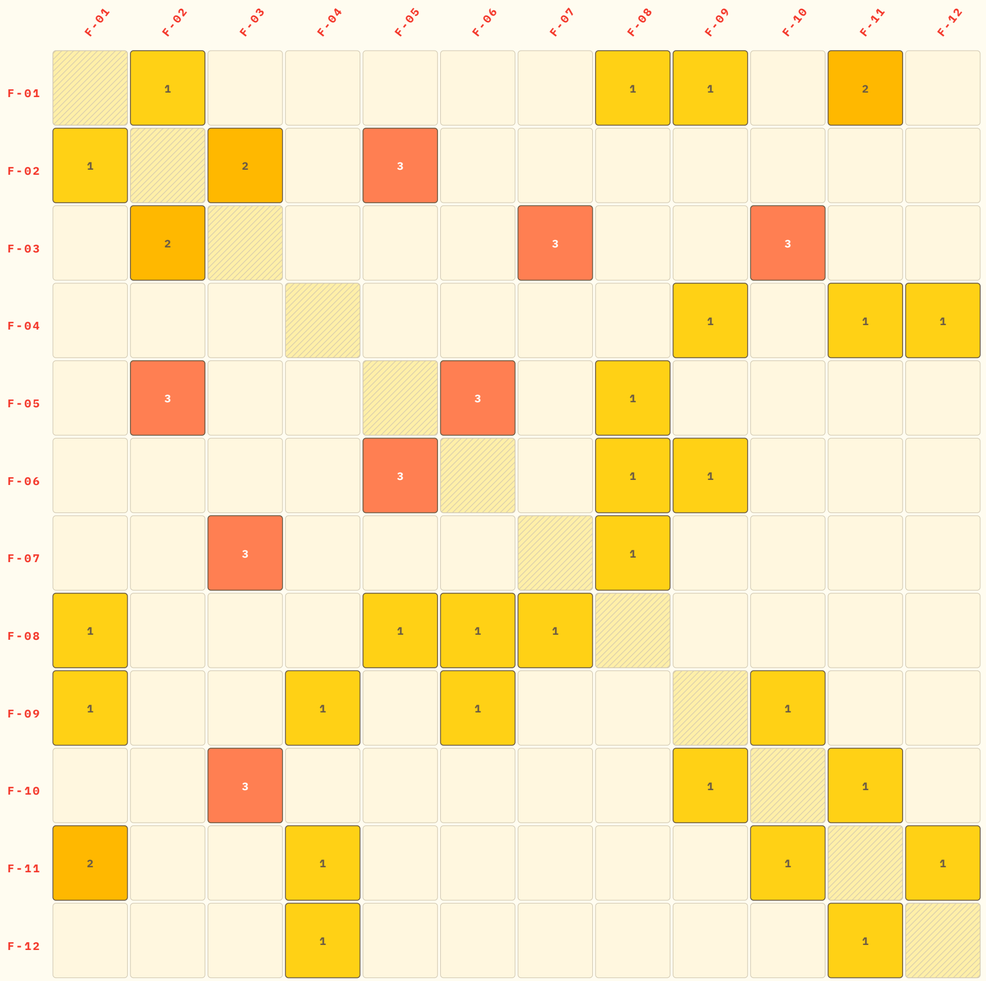
The score is the plan of this project. There is no masterplan, no phasing diagram and no final arrangement — only a record of who spoke, who answered, and who had to walk to do it.

· 8 WEEKS · 47 MOVES · 26 CONVERSATIONS OPENED

WEEK	MOVES	OPEN
WK 1	0	3
WK 2	3	4
WK 3	4	3
WK 4	6	4
WK 5	10	5
WK 6	12	3
WK 7	4	3
WK 8	4	4

WHO HAS SPOKEN TO WHOM

sixty-six possible pairs; twenty-six of them used in eight weeks



MATRIX KEY

- SPOKEN ONCE
- SPOKEN TWICE
- THREE TIMES
- FOUR TIMES OR MORE
- A FACADE CANNOT ADDRESS ITSELF
- NEVER SPOKEN

PAIR	WEEKS OPEN	DISTANCE	RESOLVED BY
F-01 · F-02	1	410 M	MOVING
F-01 · F-08	1	320 M	MOVING
F-01 · F-09	1	480 M	REPAINTING
F-01 · F-11	2	240 M	MOVING
F-02 · F-03	2	1 100 M	REFUSAL
F-02 · F-05	3	180 M	MOVING
F-03 · F-07	3	90 M	MOVING
F-03 · F-10	3	620 M	MOVING
F-04 · F-09	1	320 M	REPAINTING
F-04 · F-11	1	410 M	MOVING
F-04 · F-12	1	240 M	MOVING
F-05 · F-06	3	480 M	REFUSAL
F-05 · F-08	1	180 M	MOVING
F-06 · F-08	1	320 M	MOVING
F-06 · F-09	1	410 M	MOVING
F-07 · F-08	1	320 M	MOVING
F-09 · F-10	1	480 M	REPAINTING
F-10 · F-11	1	240 M	MOVING
F-11 · F-12	1	1 100 M	REFUSAL

SIXTY-SIX PAIRS

Twelve facades make sixty-six possible pairs. Twenty-six were used in eight weeks. Forty were not, which is the more interesting number: F-12, standing in the door at Columbus Circle, spoke to only two of the eleven, and both of them came to it.

· 66 POSSIBLE · 26 USED · 40 UNUSED · F-12 SPOKE TWICE

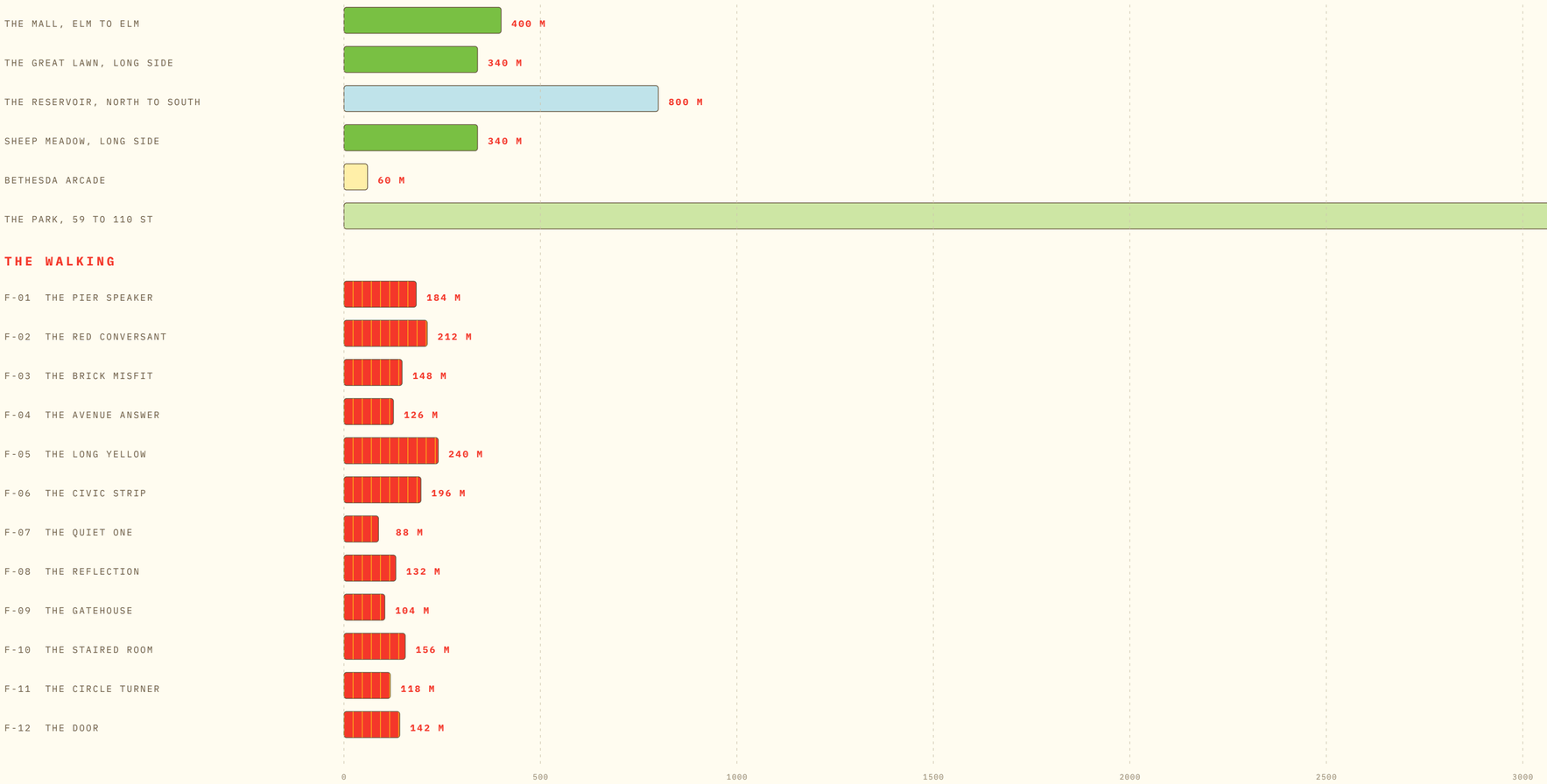
WHAT A HIGH NUMBER MEANS

Four or more exchanges between the same pair is not friendship; it is an argument that has not been settled. F-02 and F-05 hold the record and are still 320 m apart at the end of week eight.

· F-02 · F-05 — FOUR EXCHANGES, UNRESOLVED

AS LONG AS THE THINGS THAT ARE FIXED

the twelve facades measured against the park's own dimensions



THE ONLY HONEST COMPARISON

Laid end to end the twelve facades measure 1 968 m — half the length of the park and two and a half times the Mall. Individually not one of them is as long as the Reservoir, and every one of them is longer than the Bethesda arcade they were accused of imitating.

· TOTAL 1 968 M · PARK 4 000 M · MALL 400 M

OVERSCALE, PRECISELY

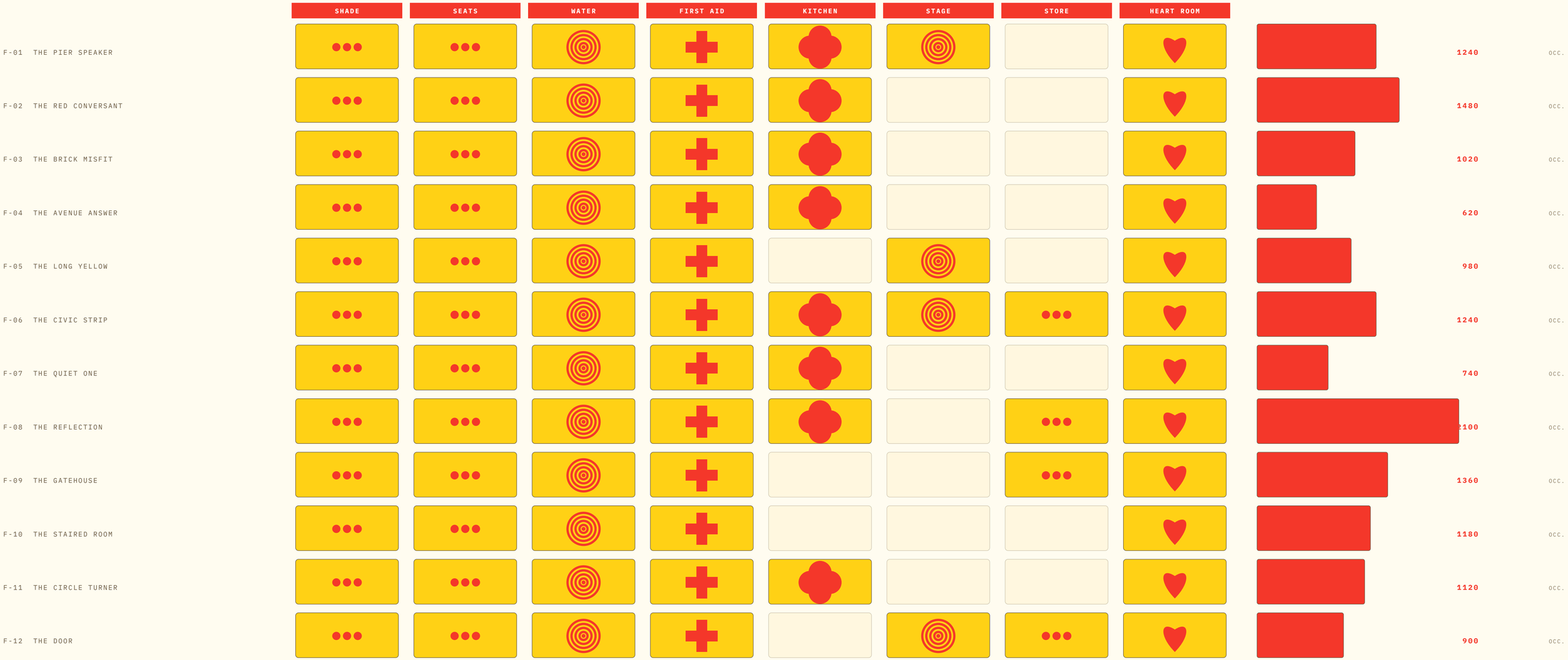
Overscale in this atlas is a measured quantity, not an attitude. Each facade is drawn between 1.4 and 3.6 times the longest dimension of the clearing it occupies, and the ratio is printed on every site plate.

· RATIO RANGE 1.4 TO 3.6 · PRINTED, NOT IMPLIED

RATIO	FACADE	SITE
3.6	F-05 240 M	GREAT LAWN 340 M
2.9	F-02 212 M	SHEEP MEADOW 340 M
2.4	F-06 196 M	NORTH MEADOW 420 M
1.9	F-01 184 M	HARLEM MEER 260 M
1.4	F-07 88 M	THE MALL 400 M

WHAT THE TWELVE GIVE AWAY

programme and occupancy, facade by facade, all of it unlocked


SHADE
SEATS
WATER
FIRST AID
KITCHEN
STAGE
STORE
HEART ROOM
F-01 THE PIER SPEAKER 1240 OCC.
F-02 THE RED CONVERSANT 1480 OCC.
F-03 THE BRICK MISFIT 1020 OCC.
F-04 THE AVENUE ANSWER 620 OCC.
F-05 THE LONG YELLOW 980 OCC.
F-06 THE CIVIC STRIP 1240 OCC.
F-07 THE QUIET ONE 740 OCC.
F-08 THE REFLECTION 2100 OCC.
F-09 THE GATEHOUSE 1360 OCC.
F-10 THE STAIRED ROOM 1180 OCC.
F-11 THE CIRCLE TURNER 1120 OCC.
F-12 THE DOOR 900 OCC.

ALL OF IT UNLOCKED

Every facade carries shade, seating, water, a first-aid point and a heart room. The remaining programme is distributed by whoever is inside at the time and is recorded here as it was found, not as it was specified.

· 5 MANDATORY · 3 NEGOTIATED · 1 LOCK IN THE WHOLE PROJECT

THE HEART ROOM

Eighteen square metres, one door that closes, one bench, one window at eye level and no light switch. It is the only lockable room in the atlas, and it is the reason the project exists: grief turned inside out needs somewhere to sit down.

· 18 M2 · 3 OCCUPANTS · ONE DOOR · RADICAL JOY

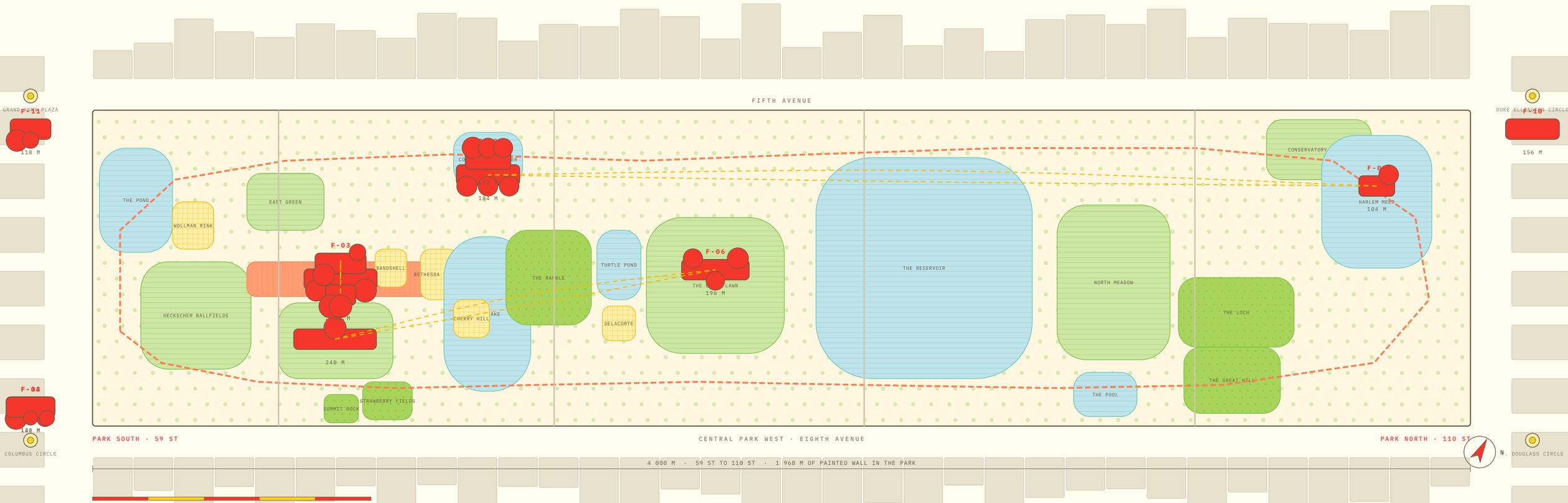
OCCUPANCY, HOW COUNTED

By dots repainted on the outer field, one dot per twelve people, by whoever is inside. The count is always wrong. A facade whose dot count is accurate is assumed to be empty.

· 1 DOT = 12 · TOTAL PEAK 13 980 ACROSS THE TWELVE

ALL TWELVE, AT ONCE, OVERSIZED

the park as it appears in week eight — every facade drawn at true length, the park foreshortened



WEEK EIGHT

Four facades in the north, five in the middle, three at the corners, and three conversations still open. Nothing about this arrangement is stable and nothing about it was planned; it is simply where the twelve had got to by the end of the record.

· 1 968 M OF WALL · 13 980 PEAK OCCUPANCY · 3 OPEN

WHAT HAPPENS IN WEEK NINE

Not drawn. The atlas stops at week eight because the facades had not stopped, and a final plan would be the one lie this project cannot afford.

· NO FINAL ARRANGEMENT · NO MASTERPLAN · NO END STATE

KEY

- FACADE AT TRUE LENGTH
- CONVERSATION OPEN
- THE PARK
- WATER
- THE DRIVE
- THE PUBLIC, TO SCALE

FACADE	SITE, WEEK 8		LENGTH
F-01	S-05	CONSERVATORY WATER	184 M
F-02	S-04	THE MALL	212 M
F-03	S-04	THE MALL	148 M
F-04	S-12	COLUMBUS CIRCLE	126 M
F-05	S-01	SHEEP MEADOW	240 M
F-06	S-02	THE GREAT LAWN	196 M
F-07	S-04	THE MALL	88 M
F-08	S-05	CONSERVATORY WATER	132 M
F-09	S-06	HARLEM MEER	104 M
F-10	S-11	DUKE ELLINGTON CIR	156 M
F-11	S-10	GRAND ARMY PLAZA	118 M
F-12	S-12	COLUMBUS CIRCLE	142 M

END OF THE RECORD

fifty-two plates, two volumes, no black, no permission

COLOPHON

SUPER FACADES, in two volumes. Volume one: the anatomy of a supergraphic wall, plates 1–24. Volume two: the Central Park conversations, plates 25–52.

Drawn in vector at 24 by 16 inches, full bleed, landscape, on a strict no-black palette whose darkest tone is a warm taupe reserved for line-work. Typeset in EB Garamond and IBM Plex Mono.

· SURJAN, WITH THE AID OF CLAUDE

· SURJAN SUPER SCHOOL · HYPOSTYLE PRESS · MMXXVI

PRECEDENT ACKNOWLEDGED

Lissitzky; the Bauhaus wall-painting workshop; Girard; Barbara Stauffacher Solomon at Sea Ranch; Venturi and Scott Brown; Deborah Sussman; Aldo van Eyck's playgrounds; Archigram; Superstudio; Group Ludic; Ant Farm; Charles Moore at the Piazza d'Italia. Read as instruction, not homage.

· TWELVE PRECEDENTS · SEE PLATES 3 AND 4

STANDING CONSTRAINTS

No black anywhere. No dark colour anywhere. Every plate full bleed and landscape. Every field occupiable. Every glyph a promise. Every wall able to leave.

· DARKEST TONE #6B5B44 · NOTHING ELSE PERMITTED

THE PALETTE, CLOSED

- PRIMARY
- SECONDARY
- TRANSITION
- VOICE
- RELIEF
- STRUCTURE
- LINE-WORK, DARKEST PERMITTED

SURJAN SUPER SCHOOL

SUPER FACADES · THE CENTRAL PARK CONVERSATIONS · FIFTY-TWO PLATES

RADICAL JOY

GRIEF TURNED INSIDE OUT, MADE PUBLIC, MADE ARCHITECTURAL